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THE NEWS-MAGAZINE OF ART



"ROADMENDERS' CAMP"

A Painting by John Stuart Curry

Purchased by the University of Nebraska

See Article on Page 7



A Compendium of the Art News and Opinion of the World

1st SEPTEMBER 1934

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SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

An Alien Art?

Dartmouth College, in publishing its booklet, "The Orozco Frescoes at Dartmouth," which presents by intaglio process the gigantic set of murals entitled "An Epic of American Civilization" which the famous Mexican muralist made for its library, has placed before the cultural world of America material which leads to controversy.

Harvey M. Watts is the first to attack these murals from the standpoint of American culture, and The Art Digest is privileged to be the first to print his views. He writes with deep feeling, yet no one reading his article can help sensing that Mr. Watts has repressed his emotions to a considerable extent.

For a long time the art of the Aztec, the Toltec, the Mayan and the Red Indian belonged in the realm of archaeology. But eventually the "American wave" came along, and with it the effort to divorce Europe from America in the way of art. Yet, the United States and Canada are almost as thoroughly European racially and culturally as Europe itself. Therefore, when an art based on aboriginalism comes up it can hardly fail to arouse antagonism.

Questions arise. Is the art of ancient America capable of stirring aesthetic emotion in the United States? Has this civilization left a heritage which Anglo-Saxon America can value? Are its symbolism,

its colors and its forms ever likely to thrill a race of different blood and different tradition?

Those who object to the Orozco murals may assign various reasons for their dislike. But the underlying one will be the shock which Mexican color and Mexican form inflict on the sensibilities of those who live north of the Rio Grande,—a shock which too often is transmuted into repulsion.

1934 Prices

The dispute whether or not contemporary artists ask too much for their paintings reminds one that in the year 1860 William Powell Frith, English painter of story-telling pictures, signed a contract with an art dealer to execute for him "The Railway Station," which he had sketched, for £4,500. This sum in 1860 was equal in value to at least sixty thousand American dollars of 1934.

In the 70's and 80's Frith's American contemporary, Albert Bierstadt, used to get \$20,000 in his studio for a painting still unfinished. The same Bierstadts are now worth at auction from \$400 to \$600 each. Frith's enormously large paintings are mainly in English museums. Those of smaller size that are on the market are modestly priced.

Then there is Alma-Tadema in England and George Boughton in America, who couldn't paint enough pictures to supply

collectors. And J. G. Brown, whose days weren't long enough to produce, at good prices, all the bootblacks and newsboys the cultured classes of America then demanded—they now bring \$10 to \$25 at auction.

Art is resolved into several elements,—high prices and longevity, romance and economics. There is no end to the fascination of the theme.

Basic

In this depression era the American people have built very few homes for themselves. When good times come again, it is estimated that 6,000,000 families will be ready to build. What kind of homes will they construct from the standpoint of taste and culture? How will they decorate them? In what sort of landscape settings will they place them? Will this new period reveal an advance in the aesthetic sense of America? Will the activity of organized art lovers and of individual art lovers, extending over the last three decades, bear fruit?

This theme is a big one. Therefore extraordinary importance attaches to an announcement by the American Institute of Architects that Wilbur R. Hanawalt, of the Western Reserve University Graduate School, has recommended the formation under the Institute of a National Home Information Council. He made the recommendation in submitting a report of



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ROBERT BRACKMAN

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a study of small homes. The first task of such a Council would be to co-operate with existing organizations in establishing a national clearing house of information on housing and home subjects to function as a centralized service to local home information units which it is proposed to organize throughout the country. Not the least important of Mr. Hanawalt's ideas, however, is the one in which he would enlist students on jobs too small for professional handling.

Action, the report asserts, is necessary before a new prosperity fixates old attitudes and procedures. "Six million American families will not wait," it says. "They will find some way out—the right or the wrong. The many agencies now dispensing architectural information to the public must and will organize their activities in some way.

"The mass of homes that make up 61 per cent of all houses in the country is the foundation upon which the entire pyramid of taste and culture must be based. The building profession must reclaim this field, before other agencies pervert it to other standards than those of sound construction and good taste. Unless a practical solution is adopted, architects will find their work, as well as all art, pushed down toward the status of superficial accessories to luxury. . . .

"The small house as a class comprises the overwhelming bulk of residential building, and the trend indicates that it is in this field that most emphasis will fall during the next several years. The least technical advancement has been made in the small house in proportion to its importance. Both architects and interior decorators have been so busy with artistic, technical, and professional matters that they have not looked at the problem of houses for the lower-income groups from the homemaker's viewpoint. They have not 'put across' their art in terms of living for the masses of the American public. . . .

"Any effort at solution of the small house problem must be two-fold: it must reach the public in terms that the public can understand. And it must place the public's needs before the professional men who have devoted their energies to the study of solutions for such problems. Only they are competent to give authoritative solutions."

The report after recommending the formation of local units and describing their operation under the Council, takes up the question of the dwelling too small to permit attention by the professional architect, a question whose importance in culture is inverse to its importance in business. It says:

"If the job was impossibly small for professional handling, it would be returned to the information center for execution through the use of student architects, decorators, and landscape designers. These students would be on call at the

[Continued on page 15]

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New York, N. Y., 1st September, 1934

No. 20

Orozco's "American Epic" at Dartmouth Starts a Controversy



"Gods of the Modern World." One of the Fresco Panels Painted by José Clemente Orozco for Dartmouth College.

[Dartmouth College has published a booklet entitled "The Orozco Frescoes at Dartmouth," with an introduction by the Mexican artist himself and descriptive matter by Albert I. Dickerson and intaglio reproductions of all the murals, which represent "The Epic of American Civilization." "That the Orozco murals should arouse controversy was anticipated and desired," it says, and the provocative nature of the subject was immediately established by the comments that came to THE ART DIGEST. The first repercussion was from the eminent scholar and critic, Harvey M. Watts, of Philadelphia. His article, which he titled "Dartmouth and American Civilization," is printed in full below.]

By HARVEY M. WATTS

This portfolio issue of the Orozco frescoes at Dartmouth College, which old New England institution has more or less groveled at the feet of the Mexican muralist, extolling the "sweetness of nature" of the artist—who seems in many ways to be quite unlike the dour and violent and revolutionary Rivera, but whose very sweetness makes him the "mildest mannered man who ever cut the throat" of American art so far as our own traditions go—has been issued, so it is stated, because of

the belief that "the newspaper reproductions have given many a false idea of what Orozco's work is like."

This seems an unnecessary explanation of the issue, since the intaglio reproductions in the leading newspapers, in a brown sepia effect, gave just as good an idea of what the murals are as the reproductions in this twenty-two page publication which have a black sepia effect and a certain ghastly aspect due to the subject matter, which deals with the old and hideous native divinities of Mexico before the Conquest, and due also to the variation of high lights and shadows, of a somewhat angular nature, which is Orozco's contribution to the art of the day. By reason of this the nude bodies of all sorts and conditions of men have the aspect of the mannikins used in anatomy classes in art schools which reveal the stark muscles with the epidermis removed, flayed like Marsyas, and, while this may give an aspect of symbolic austerity, it hardly explains the "gratitude" with which Dartmouth has received the murals, or the propaganda of over-appreciation which has marked the presentation of the murals by the Dartmouth authorities ever since they were completed.

Aside from the elaborate descriptions of whatever "story" the murals tell—and "story" is a word forbidden in the bright lexicon of

English which Orozco has seemingly mastered, the portfolio is especially interesting because of a brief dogmatic preface by Orozco. This reminds one of the kindergarten explanation of a Franco-Greek portrait painter who belongs to that insinuating class which THE ART DIGEST has more or less successfully exposed, the foreign painter who "essays the President" and other celebrities and who tells the palpitating journalists of Washington just "how one paints a portrait;" as if Gilbert Stuart were a name unknown in the annals of the world of art! For Orozco's explanation of what he has done uses a certain patter, such as "plastic construction" and "organic idea," which also recalls Roger Fry *et id omne genus* and would seem to indicate Orozco thinks that the art schools and the art world of the United States are incunabular institutions in *partibus infidelium*, since he starts off with this dictum: "In every painting, as in any other work of art, there is always an IDEA, never a STORY."

This dictum is falsified not only by the great art of painting in all times and in all countries but by all the other arts including sculpture, and, particularly, the epic, from Homer to Dante, and the drama from Aeschylus to Shakespeare. This clap-trap about the "story" one recalls is the favorite argument of some of the Modernists who conveniently

ignore all the past and insist that their meaningless conglomerations of lines plus color are all that is necessary for true aesthetic reactions. This apparently is not wholly Orozco's idea, but a premise so fallacious naturally cannot but effect the work of a man supposedly interpreting for an historical American institution the backgrounds of a civilization of which it is part and which it is supposed to revere and not to reject as if it were an unworthy thing.

However, this dictum, as childish as it is, since all great art has told stories, and when it didn't tell stories it was about as meaningless organically as an ameba, is only a new phase of the curious thing in that through these murals a New England institution has allowed a Mexican painter to satirize English-speaking traditions, spiritual and educational and academic while forcing on the college the extremely tiresome traditions of an alien and somewhat abhorred civilization of the Toltec-Aztec cults. Along with this goes the same old claptrap about the machine which has been repudiated quite recently by Beard and his association in "Whither Mankind" and is no longer quite the thing even in proletarian literary circles. Orozco apparently is much more honest than Rivera, however, and does not think it a smart thing to take commissions and then, as Rivera does, assuming that everything is fair in love and war in a campaign against the dominant civilizations which patronize him, proceed to make fun of all those things the patrons supposedly stand for.

But the spectacle of New England students being expected to revere Tezcatlipoca, the Toltec divinity who was the patron of college students, with side glances of horror possibly at Huitzelopochtli, the war god, but apparently glorying in Quetzalcoatl, the wind god, who dominates all the murals as the familiar "feathered-serpent" deity, is probably one of the most amazing if not amusing spectacles ever presented to American college life. It is not necessary to go into detail. The panel of the "Machine," for instance, follows Rivera, in a way, in that Orozco's idea of machines is a congeries of pipes and piston rods, presumably satiric, not unlike some of Rivera's pipes and tubes out in Detroit which rather fly in the face of the recent exhibition in New York that revealed how much of beauty lay in the actual details of great machinery.

But all this is a thing apart from the main satire in which Quetzalcoatl's divine attributes by contrast are used to bolster up a crude pictorial misrepresentation of academic education in America as "a sterile ritual of dead things giving birth to dead things." Why a Mexican should be allowed to make this general indictment of the fine thing that the Puritans did and the inspiring development of American colleges and universities following the New England tradition from Maine to California is one of the curiosities of these parlous times. If this goes on one will expect in the Princeton Theological Seminary a series of murals depicting the "story," oh, no, the "idea," back of the miraculous painting, the Virgin of Guadalupe, which is alleged to be the result of the Madonna's first avatar-like "appearance on the Western continent." Or perhaps that able Jesuit institution, Georgetown University, will give over its library to a depiction of the Protestant Reformation with Huss and Luther and Wickliffe the conspicuous characters and the Medicean popes grossly caricatured.

But, forcing the indictment of North American and European cultures, the artist is also allowed to arraign "nationalism" as supposedly an evil, leading solely to war, and inimical to art, while the grotesque paradox remains that

the unfortunate Dartmouth students, giving up their American birthright, are supplied with a veritable mess of Mexican nationalistic potage for their spiritual sustenance! And, further, confusing "internationalism" in art with its universal appeal, the fact that all great art in all times, in all countries, in addition to telling "stories," has been the sole product of local, provincial, regional and national influences, secular and religious, is flouted in favor of the "Cactus and Serpent" background of art, from an invented Mexican hybrid cultus whose "parochial internationalism" is to save our souls; or at least Dartmouth's.

Dartmouth it seems welcomes controversy. Well, let the fray begin!

—HARVEY M. WATTS

Orozco's Idea

The introduction to the Dartmouth booklet, written by Orozco, to which Mr. Watts refers, reads as follows:

"In every painting, as in any other work of art, there is always an IDEA, never a STORY. The idea is the point of departure, the first cause of the plastic construction, and it is present all the time as energy creating matter. The stories and other literary associations exist only in the mind of the spectator, the painting acting as the stimulus.

"There are as many literary associations as spectators. One of them, when looking at a picture representing a scene of war, for example, may start thinking of murder, another of pacifism, another of anatomy, another of history, and so on. Consequently, to write a story and to say that it is actually TOLD by a painting is wrong and untrue. Now the ORGANIC IDEA of every painting, even the worst in the world, is extremely obvious to the average spectator with normal mind and normal sight. The artist cannot possibly hide it. It might be a poor, superfluous and ridiculous idea or a great and significant one.

"But the important point regarding the frescoes of Baker Library is not only the quality of the idea that initiates and organizes the whole structure, it is also the fact that it is an AMERICAN idea developed into American forms, American feeling, and, as a consequence, into American style.

"It is unnecessary to speak about TRADITION. Certainly we have to fall in line and learn our lesson from the Masters. If there is another way it has not been discovered yet. It seems that the line of Culture is continuous, without shortcuts, unbroken from the unknown Beginning to the unknown End. But we are proud to say now: This is no imitation, this is our OWN effort, to the limit of our own strength and experience, in all sincerity and spontaneity."

The text of the booklet refers to the murals as "a notable contribution to mural art in this country" and as composing "the largest

Los Angeles Exhibitions

The fall season of art education exhibitions, sponsored by the Foundation of Western Art, will open in the galleries of the association, 627 S. Carondelet Street, Los Angeles, on Sept. 4. In one gallery will be shown the Foundation's second Regional Group Exhibition, comprising works by 27 painters and sculptors from San Diego and vicinity. This collection was personally selected and arranged by Reginald Poland, director of the San Diego Fine Arts Gallery.

In another gallery will be hung the Foundation's second Annual Exhibition of California Prints and Etchings, including examples by 40 artists from all parts of the state.

fresco project yet executed in the United States." "That the Orozco murals should arouse controversy was anticipated and desired," says the booklet. "Passive acceptance has no place in the educational process, and the double-edged incisiveness of controversy is one of the major educational values to be derived from work as positive and vital as Orozco's. The Orozco project at Dartmouth was primarily an educational venture. Whatever may be the final judgment of time on the place of Orozco and these murals in the great tradition of art, the college generation which witnessed the creation of these frescoes had a rare and exciting privilege."

THE ART DIGEST selected for reproduction the twelfth of the series of panels, "Gods of the Modern World," which is typical of Orozco's "idea" and a target for Mr. Watts' criticism. Descriptive text accompanies each of the panels, and the text beneath this one says:

"Following through on the theme of the long-awaited return of the god Quetzalcoatl, who brought to the ancient Americans a new way of life and freedom from their superstitious bondage to the old idols, Orozco protests in this panel against the fetish worship of dead knowledge for its own sake. The panel is analogous to the fourth panel, depicting the gods of the ancient world who were displaced by Quetzalcoatl. Stillborn knowledge is shown being delivered from a skeleton parent, couched on ponderous tomes, by the pedantically solicitous hands of a skeletal obstetrician in academic gown. The 'gods of the modern world' are pictured in the academic costume of various universities, European and American. A lurid background suggests a world aflame, whose salvation lies not in the exegeses of old thought. In the powerful negation of this mural, Orozco calls for a new positiveness in the creative use of knowledge. He conjures away the sterile ritual of dead things giving birth to dead things. Here he protests against intellectual bondage, as in the next two panels he protests against the political and spiritual bondage of our time. While thematically this panel is related to the fourth panel, with its pictures of the gods of the ancient world, it is tied up closely in color with the Cortez panel at the opposite end of this wall, the reiteration of the flame motif being especially striking."

In describing the project as a whole, the booklet says:

"Among the Toltecs, who developed over many centuries an amazingly advanced American civilization, and among the more militant Aztecs, who largely absorbed the Toltec culture, the god Quetzalcoatl was the great white messiah revered as one who had come to their tribal forebears bringing the arts and crafts on which their civilization was built, repudiating the barbaric native medicine men, and proposing a new ethical ideal and way of life. Eventually, the tribes failing to live up to the god's precepts and falling again under the influence of their medicine men, Quetzalcoatl departed on a raft of snakes into the East, whence he had come, promising to return in five hundred years.

"Orozco has taken this legend as the theme of his frescoes . . . planning his epic of American civilization in two parts, the first representing the aboriginal culture and the second symbolizing the elements introduced by the white man . . . The work is an epic interpretation of the constructive and destructive forces which have moulded the patterns of life on this continent. Choosing not to confine himself to the literal representation of historical incident, Orozco has concentrated vastly larger meaning into pictorial symbols."

Curry 'Recognized'

Honolulu Gets Tahitian Work by Gauguin

The career of the young American artist, John Steuart Curry, would seem to indicate that the old adage about the prophet in his own country still holds. Critics acknowledge that Curry is today one of Kansas's most distinguished artist-sons, yet none of his paintings has found a home in the public collections of that state. The purchase of his "Roadmender's Camp" by the University of Nebraska brings to mind the sparse recognition he has received in his native Midwest. The painting, acquired as part of the F. M. Hall Collection, through the Ferargil Galleries, is termed the first noteworthy canvas by Curry to be placed in any public collection in a section which he has made famous to the contemporary art world. Nebraska has stolen a march on her neighbor to the south.

Curry's reception away from home stands in striking contrast. Three of his lithographs have just been added to the Metropolitan Museum's permanent collection,—*"The Flying Codonas," "To the Train"* and *"Storm Over Stone City."* Two years ago this museum honored him by purchasing one of his important Kansas landscapes, *"Spring Shower."*

"Roadmenders' Camp" was painted in 1929 when the artist was far from the prominence he has since achieved. It was first exhibited by invitation at the Corcoran Biennial in 1930, later being included in Curry's one-arm show at the Ferargil Galleries. The painting also was invited in 1932 to the annual American exhibition of the Chicago Art Institute. This summer, together with the same artist's *"Tornado"* and *"Gospel Train,"* it is being shown at the Century of Progress Art Exhibition. The *"Tornado"* is the painting which received the second prize at last year's Carnegie International. The canvas that brought Curry his first taste of fame, *"Baptism in Kansas,"* now owned by the Whitney Museum, is included in the 1934 Venice Biennial. The Whitney Museum, in addition to *"Baptism in Kansas,"* owns four other oils by Curry as well as lithographs and water colors. He is also represented in the Addison Gallery of American Art, the Benjamin West Museum at Swarthmore and in many important private collections.

Simultaneously with the Curry purchase, the University of Nebraska acquired Luigi Lucioni's *"Arrangement in White,"* also through the Ferargil Art Galleries. The Lucioni is a still life subject done in his characteristically "super-realistic" style. With these two canvases, the University now has acquired ten paintings through the F. M. Hall bequest since it was made in 1928, including works by Robert Henri, John Twachtman, Childe Hassam, Robert Spencer and Eugene Savage. Recommendations for purchase are made by the Nebraska Art Association, acting in an advisory capacity to the University trustees.

Probably no other young American artist is as widely represented in public collections as Luigi Lucioni. The Nebraska University purchase makes the fifteenth institution to so honor him, although he is still in his early thirties. Several score of his works are in private collections throughout the country. Only recently Lucioni, who was one of the nation's younger artists to be recognized by the Metropolitan Museum, was informed that that institution had obtained his *"Pears with Pewter."* This painting was acquired partly in exchange for his *"Dahlias and Apples,"* a much smaller canvas purchased three years ago, because a larger and more important example was desired.



"Two Nudes," by Paul Gauguin.

The Honolulu Academy of Arts has been enriched by the gift of four oils by nineteenth century French artists, forming the nucleus for a collection of paintings derived from the impressionist school. The paintings are *"Two Nudes"* by Paul Gauguin, *"La Negresse"* by Edouard Manet, *"Vue de Rouen"* by Camille Pissarro and *"Coco"* by Auguste Renoir. Reproduced herewith is *"Two Nudes"* which was painted in Gauguin's first Tahitian period, in the early nineties. An Irish artist, Roderick O'Connor, received it directly from Gauguin in exchange for the use of his Paris studio. Later it passed into the hands of art dealers and reached to Honolulu through the agency of the E. and A. Silberman Galleries of New York.

This South Sea picture, with its broad areas of vivid color, is characteristic of the Gauguin manner. It shows two Polynesian women, nude,

silhouetted against a background of sea, sky and beach. The figures, sculptural in form, are done in a mosaic of browns of considerable variety, suggesting planes. Elizabeth P. Farrington of the academy's staff describes the sky as "a ringing, lighter blue," the sea as "a jewel-like tone of rich blue, transparent in feeling," and the sand as "tones above and magenta below, with hints of crimson appearing in the brush-work."

Of Gauguin, Miss Farrington writes that this artist "holds a unique place in the aesthetic evolution of modern painting. By the warmth of his imagination he joined pure creation with the experimental research of impressionism, providing the way for a broader field of endeavor. In simple forms, straight lines, and large planes of tropical color, he exposed the futility of data hunting as an isolated procedure."

"Revolutionary Front"

The John Reed Club, New York, has announced a "Revolutionary Front—1934" exhibition from Nov. 9 to Dec. 7.

"The year 1934," says the announcement, "has brought tremendous growth to the revolutionary movement in America. . . . The entire United States is seething with the struggles of the American working people to hold their own, for the right to organize and

to grow to full stature as the future governing class. . . . The living material of art is before our eyes. In the lives of the Negro and white workers and farmers and their children, and in the heroism and solidarity of the American working class, the future is being forged. This is the American scene. It is on this front that the sensitive and powerful artist belongs." A circular can be had by addressing the club at 430 Sixth Avenue.

An Opinion "Against the Painters of the School of Paris"

[The most important theme in the world of art today is the historical and aesthetic importance of the so-called "School of Paris." The "nationalism" of other countries has arisen against it. Therefore especial interest attaches to an article by the internationally known critic, Maurice Sachs, entitled "Against the Painters of the School of Paris." All the more interest is accrued to it because it was printed in a French periodical of the highest standing, "La Nouvelle Revue Française." Originally written in French, the following translation is provided by the author himself.]

By MAURICE SACHS

One cannot appreciate painting without attaching a supreme importance to "texture," which is, somehow, the very flesh of painting. But this texture is the most undefinable part of a picture. The first definitions which occur to one are those of "paste" and of "colors." But they cannot completely satisfy our mind. It would perhaps be better to say that "texture" is to painting what "musicality" is to music: its very essence. Or, that texture is what Mantegna's work has not, and what Rembrandt's work has more than any other.

Until Tintoretto and Rembrandt, painting was almost entirely cerebral; but with them it became "material," physical. One may prefer the primitives to the Dutch painters of the seventeenth century. But for painters there is no retracing of the steps of history. They must paint today in texture.

And the primitives are less painters (in the sense that Elie Faure gives to the word painter when he writes: "In painting, texture is all the spirit") because they have given their heart and their intelligence to the spirit following letters, rather than to the pictorial texture.

It really seems to me that today, of all arts, painting should be the least cerebral and the most physical.

From this angle, it is texture which must be primary in the painted work—texture, its essential necessity. For the painter the inner realization of what texture is must come first. This realization in a painter of genius will become a mysticism.

It is this mysticism that gives life to the paintings of the very great masters. It is what animates the canvases of Rembrandt, of Courbet, of Corot, of Renoir. Such masters have comprehended what painting is; all the more pure because less cerebral.

One can never repeat often enough that the work of Tintoretto and of Rembrandt is painting in its grandest and most absolute sense, and that from them must begin all judgment on the painting of their successors.

To me, a painter without texture is not a painter. He can at most be a technical master of drawing and of composition.

One can use a light texture as does Renoir, or a heavy one as Rembrandt or Tintoretto do: it is always texture. But one must attack it as the ploughman his earth, as the baker his dough. The painter must make flesh of his colors.

For having denied Rembrandt's lesson, the eighteenth century dried into charm. An hollow period for the French School, or a preparatory when Chardin alone endeavored to establish a liaison between Holland and France! At the beginning of the nineteenth century, France again loses herself in theoretical painting. This epoch holds the triumph of David (who, with Ingres and Cézanne, should be the god of the Cubists). But at the mid-cen-

tury, the French painters understand at last the unsurpassed lesson of the Dutch.

It is then only that French painting begins to rule the world. Delacroix too intellectual to attain the humility of genius which makes a Rembrandt, too filled with a mysticism of heroism to keep himself a servant of a mysticism of texture, knows nevertheless wherein lies the pictorial truth, and approaches it as nearly as his vitality and his ego will permit. His immediate successors, more modest than he, are going to paint better than any French painter: They are Courbet and Corot.

Then Manet, too much of a virtuoso, and too mimetic as all virtuosos are, loses himself in the museums—copying. One believes erroneously that Manet liberates painting (it was the Impressionists' conviction). Not at all. Manet abandons the discipline of texture without being able to impose, as Ingres would have, a discipline of theory which, we can see, French logic has always loved, under Clouet as under Degas.

And then Renoir, who understands texture perfectly but treats it as a "soprano." Texture, so concrete itself, so undefinable when it is illuminated by genius, is comparable to the voice. Some painters sing bass and seem to be all the more rich; others, like Renoir, have a high voice. Corot has a complete range; hard but delicious soprano in Rome, powerful bass when he returns. Because of which one forgives him the mediocre tremolo of his last years.

At the same time the theory of dryness is represented by Cézanne, by Seurat and by Degas. Of all theorists who is greater than Cézanne?—and who more dangerous to follow? Cézanne is the rare theorist whose work is so moving because, although dry, it remains human.

Briefly, around 1910, the young painters could accept or attack two schools; the cerebral and the human—the school of a painting considered as mathematics, or the school of a mysticism of texture—follow Cézanne or follow Renoir. In the shadow of Renoir, there were Sisley, Pissarro, Monet, Whistler, Morisot, the mediocre ones of a great tradition. It is not astonishing that the young painters were detoured from the pursuit of texture, and that they somehow attacked it in the name of Cézanne. One is astonished only that they remained in their detachment.

And today when one looks with impartiality at the pictures of the era between 1900 and 1930, one sees that they are so insufficient that they make of our epoch one of the poorest that has been in the history of art—an epoch exhibiting such a paucity of true painters that it can be compared to the period of evident poverty which was that of 1780 to 1820. Nevertheless we do not lack painters: 70,000 in France, 42,000 in Germany, over 50,000 in the United States. But the great painters? Solicited by the amateurs who made the fashion and by the art dealers who depended on speculation, the painters discovered aims in which painting had but little part. Let us admit for their excuse that an impatient period like ours opposes serious creation. The painting of today is superficial because the painters have not the courage to forbid themselves the facile, and when they have the taste for work they attach importance only to the thinner problems of pictorial technique. (The most enterprising have been theorists who, desiring to be pure, have forgotten to be human.)

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Several years before the war the painters of the School of Paris were divided *grosso modo* into two groups; one which took the part of

abstract painting, another which took side for the painting of texture.

One cannot try one group on the witness of the other. One must recognize, on the contrary, that, of the two groups, the one of the abstract painters was the most intelligent. Alas, this furthered its failure. Because, as intelligent as they were, the Cubists have fallen into a trap in which it is droll to see them caught.

Picasso, Braque, Lhote and Leger, at the head, desired pure painting, and to attain it they evicted all anecdote. Within a few years the subjects had disappeared or spoke to the eye by allusion only. Today we can see well the vulnerable point of the Cubist theory. These painters, while wishing to represent nothing, were developing a mania as silly as that of the sentimental-subject painter. And the success which came to them from a public startled by novelty was the equivalent of the success which had formerly been given to—let us say—a Burne-Jones.

Everything considered, the Cubists wrought a revolution in building, furniture, window decoration and in posters with more benefit than in painting. And it is on furniture and on buildings that they will leave their most durable mark.

In writing this, which seems so evident today, I cannot but remember that extraordinary time when Cubist paintings—and those of Picasso first—so knocked us between the eyes that we became blind. I remember the things one said at the shows—"It is pure emotion," "pure poetry," "pure plasticism," "progressive painting," etc. Thus spoke the spectators, and the critics invented much more "scientific approaches." One was taken in a sort of madness. No one knew any more what painting was—hardly did one bother with knowing. Some people painted, others sold, others bought. People thought they needed "modern painting" as one needs nourishment.

This infatuation came during the "prosperity," a period of gaiety, but at the same time a curious period because of the gravity, the solemnity even, with which one spoke of the smallest or most superficial creation. It was the time when we said of everything as "Amazing! Stupefying!" because all succeeded by miracle.

Of all the miracles of that time the most astonishing one was that of the sorcerer Picasso. He flabbergasted a period as only Raphaël before had enraptured his. But more completely than Raphaël, because, in his day, he astonished an entire world. Picasso appeared as a great revolutionist. He was an opportunist with himself for cause. His painting is obviously the most cerebral painting of our time, and the most literary. "Blue period," "pink period," "African period," "period of analytic Cubism," "neo-classic period,"—all these divisions of his work have, above all, the advantage of renewal. A conjuror, Picasso found the secret of always astonishing. But he has hardly touched true painting or texture. He approached these fundamentals only when he was very young in Madrid and in Paris again in 1926. And when he wished to play the part of a "texture painter" he painted worse than before. Look, for example, at the first portrait of his wife in the manner of Ingres, and at the second—the one which received the Carnegie prize; paintings which, if unsigned by Picasso, would quite find their rank in a "Salon des Indépendents."

All Picasso's canvases are drawn, and colored between the lines. Their drawing and their composition often make their merit. But how thin they are! It does not seem necessary

to insist. After some years, when one is able to look at a vast past work, one sees Picasso's insufficiency, which indeed is not from a lack of intelligence, for he is more intelligent than any other, but he lacks being a painter in the most innocent meaning of the word.

Picasso as a painter fails. Picasso the draughtsman can impress us for a longer time. In drawing his clever hand does marvels, but again marvels of the mind for the mind. The agility of Picasso's line is fabulous—but there is nothing inside!

If we put aside the question of the texture in painting and think of a more subtle, more "invisible" one, the texture of a drawing, we know that Picasso has never found it. He has so little affinity with texture that when he sculpts, he "empties" sculpture. (We all remember those sculptural objects, formed only by small steel bars united together with great care, and which form a transparent sculpture!)

There was in Picasso's work such a lack of texture that he seems to have noticed and tried to remedy it. Was it by calculation or by instinct that he poured sand on his canvases and stuck colored or printed papers on his drawings? He was taking from the outside this texture which could not be born within his hands.

Picasso is incapable of painting with texture. This is what makes him a painter whose works on canvas will not endure.

Nevertheless he has an exceptional ability and an exceptional intelligence. Which might explain why he has so long astonished the world and influenced young painters. But that was not all he wanted. He desired a great posterity. Then I see few men so much to be pitied as Picasso. For it is a treachery of the gods, their "dirty trick," that his influence will survive but in the decorative arts. One can imagine what he suffers if he sees clearly the decorator's glory come to him, and the painters' fame refused. He has transformed the poster, the furniture, even the architecture. He has profoundly marked the century in its most noticeable production, but its least pure. This would be reward enough for a humble man, but what a blow to Picasso's ambitious ego.

His story is also the story of Cubism. The cubist painters were influential where they did not particularly desire to be so. They have failed in their true career and for the same reason as Picasso, they were too removed from painting.

It is not necessary to weigh minutely the respective merits of painters, all of whom have talent but who have all taken the wrong road. But it would be absurd to condemn their work without recognizing their good taste and their imagination. We know today that they will be forgotten later on, but while alive they are much liked by the public because they all have personal qualities: Gleizes and Metzinger, invention; Braque, the "bon ton"; La Fresnaye, delicacy; Severini and Marcoussis, conscientiousness; Gris, cleverness; Leger, more temperament than the others and more colors, etc.

The Cubists have not had, since Apollinaire any better speaker for their defense than one of their own number, André Lhote. He has a special place in our period (outside of painting). Lhote is the theorist par excellence, the loving disciple of Cézanne, Ingres and David. He is an excellent professor, and would honor by his presence any institution like the Paris "Ecole des Beaux Arts." I can see in him the writer, often the draughtsman, never the painter. In his pen and ink landscapes he was a very simple and beautiful "writing." But how can one paint when one's eye can never take in color? It seems to me that Lhote paints by stubbornness, not by necessity. It is the contrary when he draws or writes.

After the Cubists came painters all the less excusable, because they should have understood where the mistake had been made, and not fall directly into it. They took rank with the Surrealist poets or have called themselves abstract painters. They were even exaggerating the bad tendencies. Those painters (like Masson, Miro, Arp, Ernst, Dali, among others) are not even lost theorists. They are the profiteers of a theory. And for what profit? One should not even speak of them when one speaks of painting. They are poets who have made poems for the wall. As poets, some of them, like Dali, Ernst and Masson, have animated many dreams. But they have changed the flame into ice.

Then the case of the painters who have worked in texture and have done nothing with it seems to me still more curious than the case of those who have been only cerebral painters. At first one would have been tempted to tell them: "You are in the truth." But in the truth itself, to betray truth, is to admit oneself to be impotent, naïve, or uncomprehending. And I don't know which is worse: to give oneself to fashion and succeed with it a little, or to refuse fashion to do nothing at all. The most famous of all those false "true painters" is Derain.

Derain represents that particular type of strong man (not as rare as one thinks) from whom the work issues meek and sweet, with no other quality than charm. Painting of a man with a feminine temperament! The work of Derain might seem more masculine than the work of Vuillard, for example (honest painting of which one can at times say, "It is pretty"). Derain's painting is done with a larger brush and the hand of a greater virtuoso. But it is Derain's virtuosity that betrays him. He painted by a turn of the wrist and had so taken the habit of trickery which one finds in the museum that he had succeeded intelligently in imitating the Courbet "patina" and the Corot "patina," but the "patina" only. He has never employed texture in its volume. He made it liquid and spread it flatly. He has used it like a costume beneath which there would be no flesh nor bone. The work of Derain astonished the half educated amateur because it looked so "personal." A Derain could be recognized from far away in a window and had the "grande maniere." Derain, it is true, had the personality of his facile qualities, without any kind of originality. Derain submitted to the lessons of the museum, and that was right but one can reproach him to have painted museum-paintings for those who never go to the museum. Derain from a distance can give an illusion; nearby one sees only his lacks, of which the first seems to me to be a lack of courage, for perhaps he did not suffer (as so many painters of today do) from an impossibility of working with texture. He wanted only to work without effort. (A similar reproach could be made to Bérard who has not copied the same "patinas" which Derain copied but who has found another one, more somber, more grave, and yet as little nourished, to serve his macabre frivolity.)

And Segonzac? Many have seen in him the defender of the great tradition of painting in the full texture. But what a texture! What a vulgarity of palette. Fromentin wrote in his "Masters of the Past" that in the works of certain Dutch painters, the texture was of "papier maché" and it is precisely what one could say of Segonzac: accumulation of heavy pastes, over-laid surfaces—there is nothing else in his canvases.

For the pleasure of the experience one must place a Derain near a Segonzac. They destroy one another, and neither profits by the battle.

Derain paints by indications—Segonzac empties all his riches. Derain uses so flat a surface that he might be painting a fresco. Segonzac puts on so much paste that one supposes him to be sculpturing.

One can prefer Derain to Segonzac because Derain seems to amuse himself when he paints and to repeat himself by nonchalance. But Segonzac does an herculean labor and repeats himself by a sense of duty. The work of Derain is unimportant because he satisfies himself with little. The work of Segonzac is mediocre from beginning to end, of the original mediocrity. The former can please a light mind, the latter can cheat a grave one. But will the amateur fall into the trap, he who wants to touch a painting like flesh? The work of Derain has no flesh; the work of Segonzac is of decayed flesh.

The drawings of Segonzac have brought him many admirers. It is true that they are much more valuable than his paintings, that he puts into them a grace which is never in his canvases. Also he repeats himself less in drawing. But his drawing is not beautiful drawing either. It is a line which has a certain elegance but which, between the strong line of Daumier and the gay and supple one of Guys, finds no place in which to shine.

Bonnard and Rouault also have those qualities and lacks that are found in Segonzac and Derain. Not that Bonnard has the facility of Derain, for he is not a virtuoso, but his work has a meagerness of texture like that of Derain, and that of Rouault is "empastoid" like that of Segonzac. One must say immediately that Bonnard is vastly superior to Derain. Rouault much more inspired than Segonzac. The work of Bonnard so much more serious, the work of Rouault so much more profound. But neither is a great painter of today.

Bonnard followed the principles of Renoir, adding to his composition some of those curiosities in the Degas manner which do not make a picture any better—(a person cut in two in a corner of the canvas, a hat that takes all the place, etc.). Those were the tricks by which the good technician Degas endeavored to be original.

Like Renoir, Bonnard paints in light tones: But the treatment of textures is not natural to him. There is nothing he can do about it. He misses texture instinctively. Like Degas he wants to be "modern." It means nothing. It is an old story that the "classics" are the only "moderns" and that all "moderns" dream to be "classics" as quickly as possible.

Rouault made a good break when he rid himself of Gustave Moreau's influence and it required much courage to let all those fripperies go and paint naturally. It is then that he made his best pictures, the big paintings of judges and those of girls. But his own youth was waiting for him to claim its revenge. The aging Rouault has refound Moreau behind the stained glass of cathedrals. Not Moreau's subjects but Moreau's showy jewelry. He has plated it back on his canvases with the hope to thus enrich his work. The diamond buckles that one used to add to a velvet dress did not change the nature of the velvet. Texture in Rouault's work has been enriched, but is not rich essentially. And then, so many repetitions! For years now he has painted the same things; no better, no worse.

Picasso lost himself by always wanting to do the new; others have failed by never being new, as soon as they had discovered their saleable formula. The aim anyhow is the same: SELL.

How many small painters, with others greater, have painted only for that! Rouault, Derain, Chirico, Chagall, Dufy to name but a few; [Continued on page 241]

John Kane, America's 'Rousseau,' Dead at 74



John Kane at Work. Courtesy Pittsburgh Sun-Telegraph.

John Kane, Pittsburgh house painter who turned from the ladder to the easel to become something of a celebrity as "America's Rousseau," died of tuberculosis in a Pittsburgh hospital on August 10. Just before his death, it is reported, the 74 year old painter whispered that he wished just enough strength to varnish and sign his last painting hanging unfinished in his studio. This painting, a panorama of industrial Pittsburgh, will be exhibited at the Carnegie International next fall. Kane's grave in Calvary Cemetery looks out over the small green valleys that he loved so well to paint.

Disappointing to those romantic souls who like to think of artists starving unsung in garrets, is the fact that John Kane and his wife, although living very meagerly, always had sufficient funds to take care of themselves—in true Scottish style, comfortably but with no frills. Few of his expenses, even after he was taken up by art society as a true primitive, were covered by his artistic labors. Among his patrons were Mrs. John D. Rockefeller, Jr. and John Dewey.

Kane was born in West Calder, Scotland, in 1860, one of nine children, all now dead. West Calder is near the birth place of Andrew Carnegie and is composed mainly of Irish families, among them the artist's parents, who came from County Galway, Ireland. At the age of nineteen he migrated to Pittsburgh, then known as the largest city of Scots except Edinburgh.

The New York *Herald Tribune* gives a graphic account of Kane's entry into the realm of fine arts: "From the window of his tenement bedroom in Pittsburgh's 'strip' he meditated over the grim, industrial landscape of slums, factories and raw hillside. For his own amusement he began to daub it down in pastels and oils.

"He was sixty-seven years old when the sober deans of painting selected his 'Scene From the Scottish Highlands' to be hung in the Carnegie International Exhibition as representative of contemporary American art. The painting depicted the Scottish moor he had left in his youth, showing a piper and two dancing children. . . .

"A newspaper man discovered Kane. He climbed a tenement stairs near the railroad yards. On the door of a one-room studio-bedroom-kitchen was a sign which read 'John Kane, House Painter.' Inside, an elderly man was plugging away sourly before a battered easel. Mr. Kane's story, written in the reporter's conception of the Scotch accent, appeared next morning on the front pages of the nation's newspapers.

"During the next five years he was alternately greeted with shrill acclaim as America's Rousseau and just as shrilly denounced as a faker. Mr. Kane himself cared little about public opinion, one way or the other."

Kane's last years were saddened by a story that he painted his pictures over photographs. This unfortunate thing grew out of the fact that some of his miner friends had brought him photographs of their families with the request that he touch them up with a bit of color—which the obliging Scotsman cheerfully did. Some time later the Junior League of Pittsburgh decided to honor him with a one-

A Program

The Museum of Modern Art will conduct an ambitious and varied program during the 1934-35 season. The schedule of exhibitions, as just announced by the director, Alfred H. Barr, Jr., follows:

Public Works of Art Project—September 19 to October 7: A selection from the paintings, murals, sculpture, prints and ceramics shown in the national exhibition in Washington last May.

Housing Exhibition—October 17 to November 5: Three floors will be given to the display of models, plans, graphs, charts and photographic murals depicting housing conditions in the United States, the splendid development of city planning abroad, and the obstacles which must be overcome in this country before we can achieve as fine results. It will be under the direction of Philip Johnson.

Fifth Anniversary Exhibition—November 14 to January 15: On the fifth anniversary of its opening, the entire museum will be devoted to an exhibition designed to suggest what an ideal permanent collection for a modern museum of art in New York should contain. The exhibition will be confined to objects actually or potentially in New York collections.

Three Individual Exhibitions—January 30 to March 7: George Caleb Bingham (1811-1879), known as "The Missouri Painter," and one of the first depictees of "the American scene," Gaston Lachaise, American sculptor. Retrospective exhibition, including his work in portrait and figure sculpture, decorative reliefs, animal sculpture and drawings. Henry Hobson Richardson (1832-1886), the great pioneer of modern American architecture. The exhibition will include drawings by Richardson and 50 enlarged photographs of his buildings, with plans and explanatory placards giving detailed information about the architect and his work. In connection with this show a book on the architecture of Richardson by Prof. Henry Russell Hitchcock, Jr., will be published.

African Art—March 18 to May 14: This exhibition will be confined to the art of West Equatorial Africa, excluding the Mediterranean Littoral, the Sahara Desert, the Abyssinian and the South African Bushman cultures. Special emphasis will be laid on sculpture in wood, which has had so much influence upon modern art. Sculpture in bronze and ivory as well as textiles, implements and weapons of war and the chase will also be shown. James Johnson Sweeney will direct this exhibition.

man show. But most of Kane's pictures were at that time scattered about the country, some in Texas and some at the Museum of Modern Art in New York. To fill in the gaps, Kane made the mistake of sending in some of the painted photographs. One was bought by a Pittsburgh banker who showed his purchase to an art expert. The expert stared at it, then took out his pocket knife and peeled the pigment from the photograph underneath.

This "expose" nearly ruined Kane, states the *Herald Tribune*. A year later it was reported that he had gone back to his old occupation of house painting. However, his new works continued to appear in such exhibitions as the Carnegie International and the annuals of the Associated Artists of Pittsburgh, taking prizes on two occasions at the latter. It was after the scandal that he was invited for the first time by the Carnegie jury. He had "come back."

Once, when asked why he painted, Kane answered briefly: "I like the puttin' on o' the color."

To Romanticism?

Is America approaching a period of romanticism in art following the confusion and unrest of the past few years? This is the question which Malcolm Vaughan, critic of the New York American, brings to the fore in his review of a recent group exhibition by twenty Americans at Contemporary Arts, New York. All these artists revealed themselves to the critic as romanticists of one degree or another. Although unwilling to prophesy the advent of a romantic era in America, Mr. Vaughan maintains that this incident "does mean something." Mr. Vaughan:

It is said in various quarters that we are approaching a period of romanticism. Some observers would even have us believe that the event is no longer a matter of prophecy but of history. They point to the unrest and confusion of the French Revolution and the Napoleonic wars—in which the last romantic era came to birth—and say that in the disquiet circumstances of today, "history is repeating itself."

But the world has been upset a number of times and the turbulence has not always produced a romantic age. So there is no reason to insist on proving the prophecy at this date. We may strongly doubt if anyone knows the outcome of our culture; doubt if any of us can yet see just what era we do foreshadow. It is, for example, quite possible that our present-day troubles may keep us at grips with hard and actual facts, in which event the culture of our times would probably take the form of direct realism.

There is, however, considerable evidence to indicate that the spirit of romanticism, dormant for almost a century, is again awake. Much of the painting, sculpture, music, literature and philosophy now appearing in Europe and America is imbued with those elements of effective picturesqueness, impassioned intensity and daring experimentation—in brief, those elements of eager individualism which are the ear-marks of romanticism.

In contemporary American art the evidence is particularly noticeable. Among our leading artists we may today count more romanticists than ever before, Thomas Benton, John Steuart Curry, John Carroll, Ernest Fiene, Morris Kantor, Reginald Marsh, Francis Speight, Franklin Watkins and others almost as prominent. In the younger generation the tendency seems to have reached the proportions of a movement.

The subject comes freshly to mind by reason of an exhibition . . . at the gallery of Contemporary Arts, a display of landscape paintings by some twenty gifted and promising Americans, most of them still young and all of them romantics of one degree or another. . . . Its only purpose was to show the work of landscapists whom the gallery has sponsored in the last few years.

Therein lies the significant point. Who would have dreamed that a single gallery, proposing to do nothing else than display the works of its proteges, could have presented a romantic exhibition? No gallery in America could have done it twenty years ago, or ten or even five. We have never produced but a few romantic painters until now. Indeed, until recently, Albert Ryder and Eugene Higgins were the only ones of whom we could boast. The increase is unprecedented.

In the current showing two of the ablest painters, Charles Logasa and Elliot Orr, are outright romantics. . . . The rest of the artists—John Pellaw, Michael Rosenthal, Joseph Solomon, Louis Harris and the others—may vary

When 'Internationalism' Serves 'Nationalism'



"Young American Girl." Water Color by Georges Schreiber.

For an artist to be an "international" in person, yet create art that is typically national, seems paradoxical. Georges Schreiber was born in Belgium, studied at the Fine Arts Academy in Berlin and afterwards in London, Florence and Paris, came to America in 1928, won the Tuthill prize at the Chicago Art Institute's water color show in 1932, and has just closed an exhibition at the Art Association of Newport at which one of the features was "Young American Girl." This work, here reproduced, was declared by art lovers to contain the very essence of modern American girlhood.

In connection with the exhibition the Boston Transcript said that Schreiber is "a facile and serious young draughtsman who has brought the aid of line to water colors which run the gamut of portraiture and vignettes of contemporary American life."

Gertrude Karlan wrote: "Schreiber has developed a striking technique of his own, which is not only exciting in itself, but serves as a

very appropriate vehicle for the complex rhythms of his compositions. He is a master draughtsman. Each of the extremely sensitive lines sums up a whole form, and the manner in which he superimposes line upon line and form upon form, as if they interpenetrated each other, is a subtle allusion to the psychological attitude of the artist. There is a quality of nervous animation in all his work which is perhaps due as much to his individualistic approach to color as to his original treatment of form. His brushwork is delicate, his choice of colors very imaginative. Often he uses colors having no apparent relation to the object they define, but he does this with such complete aesthetic conviction that the observer accepts these unexpected flights of fancy with real delight."

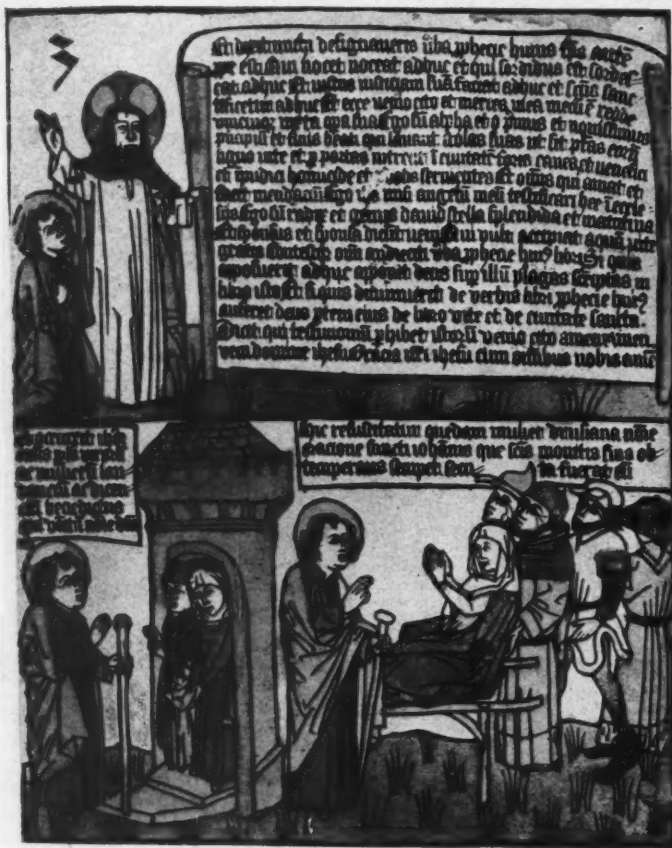
The portrait drawings in the exhibition, all autographed, included Paul von Hindenburg, Gustave Stresemann, Sinclair Lewis, H. L. Mencken, Agnes Repplier and Sven Hedin.

in the degree of natural facts they set down on canvas. But not one of them is concerned with nature for its own sake. They strive not to imitate the scene; they seek to circumvent direct observation and physiological study. Always it is the expressive, the suggestive, the associational, the romantic aspect of nature with which they are preoccupied.

To find in a single exhibition so much al-

legiance to an aim so rare is astonishing. As the phrase goes, it means something. But I am not yet willing to believe that it means the advent of a romantic era in America. There are too many other potent aims still flourishing. This much is indicated, however, that we who have been realists since our beginnings are branching out and acquiring a romantic school of art, at last.

The Blockbook Lived on After Gutenberg



Leaf 48 from the Blockbook of the Apocalypse,
Anonymous, German, about 1465.

Blockbooks, in which each page of text as well as the illustrations were cut directly on a single block of wood, were produced in Germany and the Netherlands as late as the end of the sixteenth century—this despite the fact that the Gutenberg Bible, printed from movable type, dates from 1454. An interesting example of blockbook printing is the earliest woodcut included in an exhibition of graphic art of the fifteenth, sixteenth and seventeenth centuries lent to the Cincinnati Museum by Edwin A. Seasongood. This exhibit, leaf 48 of a Blockbook of the Apocalypse, German, about 1465, is shown above.

Blockbooks, notes Emily Poole, assistant in charge of prints at the museum, were issued by the monasteries and by the 'Briefmalers' or professional book illustrators, who thus competed with the newly discovered method of printing by movable type—competition somewhat similar to that of Charlie Chaplin when

he produced the silent "movie," "City Lights," in a futile effort to fight the growing popularity of the "talkies." The Book of the Apocalypse is concerned with the story of St. John and his apocalyptic vision. There are two or more illustrations on each of the 48 pages of this volume.

On leaf 48, St. John is seen kneeling before Jehovah who holds in his left hand a large scroll on which are the concluding words of the Apocalypse. There are two scenes below. To the left St. John is represented returning to Ephesus, where he is received at the entrance of the temple. On the right is pictured the resurrection of Drusiana. The figures are drawn in simple outline and colored by hand in red, green, yellow, brown and rose. The page is from the fourth of the six editions of this blockbook and was probably produced in the region of the River Main in Germany about the year 1465.

Tender Pride

The story of how three Tulsa, Okla., artists almost found a temporary abode within the portals of the Nuevo Leon state penitentiary at Monterrey, Mexico, is told by the Tulsa *Daily World*. Their "crime" was a desire to sketch the ragged vendors and peons on the streets of "Old Monterrey," to quote the song writers.

The three artists—Mr. and Mrs. Glenn Wheete and Mrs. Tracy D. Brown—were sitting in their automobile on a Monterrey street, sketching the passersby and tortilla vendors when they noticed two soldiers pass several times. Finally the soldiers asked to look at the sketches. Then they went into consultation with a traffic officer and the next thing the Tulsans knew they were being haled into the penitentiary office to be told that their sketching was illegal.

An appeal was made to the Mayor of Monterrey, the American Consul, the Chief of Police, the Monterrey Chamber of Commerce and various influential Mexican friends, which resulted in a permit to paint the surrounding mountains and public buildings but definitely prohibiting anything "detrimental to Mexico." "Evidently," writes Glenn Wheete, "they considered the sketching of peons, burros, ox carts, the life in the market-place and anything typically Mexican would give the outside world the impression that Mexico was a backward country." The sketches, crumpled during the haggling, were later returned and the artists proceeded to New Mexico for the remainder of their vacation.

Post-Marland

A movement is being inaugurated in Rochester, N. Y., for the erection of a statue of Colonel Nathaniel Rochester, founder of that city, which is celebrating its centennial during the present year. Charles H. Wiltse, president of the Rochester Historical Society, and Edward R. Foreman, city historian, are in charge of the campaign. A model sketch of a proposed statue of heroic size has been made by Bryant Baker.

Baker was the creator of the gigantic "Pioneer Mother" which was installed on the Cherokee Strip, in Oklahoma, in 1930. Baker's "Mother," it will be remembered, was selected overwhelmingly by "popular vote" when the models by twelve competing sculptors were sent on a tour of American museums. The statue, towering 35 feet above the ground, was erected at a cost of \$250,000 with funds donated by E. W. Marland, then one of the nation's many oil millionaires. Mr. Marland, his great fortune now vanished like so many others, has entered politics and is running for the governorship of Oklahoma.

Boise, American Fashions

Boise, Idaho, may soon be looked to for a prognostication of what styles in dress for men and women will be like in 2034. For the Old Fort Boise Centennial, which is to be held there in the Fall, the Boise Business Women's Club and the Chamber of Commerce, in an endeavor to get away from the conventional western art celebration in which "men grow beards and the women scurry about in calico dresses and bustles," have hit upon a novel plan of interest to all artists and art students with "vivid imagination."

A competition is being organized for designs visualizing what men and women will wear one hundred years hence. Cash prizes will be offered for the two or three most appropriate.

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Hitler and Art

Latest reports are that an active campaign against "modern art" is being waged in Germany. C. J. Bulliet of the *Chicago Daily News* writes that although this is part of Hitler's general anti-Jewish program, "the 'fuehrer' undoubtedly must take a lot of grim personal satisfaction in it. For, in youth, he aspired to be a painter, and couldn't 'make the grade,' literally. 'In Vienna,' writes Wickham Steed, whose 'Hitler; Whence and Whither?' has just been published in America (Review of Reviews Corporation), after going through some London editions, 'he sought to enter the academy for artists, sat for an examination and was horrified to find himself rejected on the ground that his drawings showed more talent for architecture than for painting.'

"That is to say, he had none of the creative imagination so essential to the 'modern' painter—and Vienna and Berlin are as sensitive to such as is Paris. Kokoshka of Vienna is of importance comparable with Picasso.

"Hitler now has the weird joy of wiping out 'modernism' that he couldn't attain to. It's an unhallowed glee that many an 'old hat' American can appreciate—and envy!

"Hitler's father, according to Mr. Steed, continental expert for forty years for the *London Times*, was a small Austrian official and was ambitious that Adolf should follow in his footsteps. But the boy revolted, 'to his father's horror' and 'made up his mind to be an artist, a painter . . . So obstinate was the youth that at school he refused to learn anything which could possibly fit him for an official career and, as he confesses, he deliberately botched his work on all subjects except history, geography and drawing.'

"When the academy refused to accept Hitler as a student of painting he tried to enter the classes in architecture, taking the examiners' tip, but 'Hitler, in his obstinate resolve not to be an official, had ignored most of the subjects needed for a certificate, and was not qualified to be a candidate.'

"His money gave out, and 'he was forced to work first as a bricklayer's laborer and then as a house painter.' That explains the stories going the rounds of Hitler once being 'poor trash.' He wasn't. He went hungry as a bricklayer, a house painter, a paperhanger, to buy books and go to the opera. He bought Marx—but more significantly he bought Count Alexander de Gobineau's 'Inequality of Human Races,' wherein the superiority of the 'Nordic' is suggested and developed, and Houston Stewart Chamberlain's 'Foundations of the Nineteenth Century,' wherein it is suggested that Christ's parents were not Jews but blue-eyed Aryans of Hebraic faith.

"Had the Academy of Vienna admitted Hitler as a student of painting he might now be just a mediocre Salon artist instead of Europe's biggest political problem since Napoleon.

"P. S.—Napoleon, by the way, was an art connoisseur of keen and sure taste. Had he not been another Caesar he might rank now as another Winckelmann, another Ruskin."

Daniel Garber in Plenitude

A showing of 50 paintings by Daniel Garber is now being held as the third in a series of summer exhibitions at the Summer School of the Pennsylvania Academy of the Fine Arts, Chester Springs, Pa. The exhibition covers the entire Garber scope. The gallery, located in the midst of the beautiful grounds of the school, is open every day in the week.

St. Louis Acquires a Sketch by Delacroix



Study for "The Barque of Dante," by Eugene Delacroix.

Delacroix exhibited "The Barque of Dante" in the Salon of 1822 and brought down upon his head the bitter criticisms of the outraged adherents of the classical regime, but was at the same time welcomed by a public long tired of the cold formalities of David and ready for the vigorous drama which this prophet of the romantic movement was presenting. A preliminary sketch of this epoch marking picture has just been acquired by the City Art Museum of St. Louis. The sketch, according to Meyric R. Rogers, director of the museum, shows the temperament of the artist more clearly than the finished work, from which it differs only in size and detail. The freedom and dash of the drawing and modelling contrast with the somewhat dry particularity of the finished painting and are more truly "indicative of the fevered energy of the young revolutionary."

In "The Barque of Dante" Delacroix deals with that section of the eighth canto of the "Inferno" which describes Dante and Virgil being ferried by Phlegyas across a marshy lake, the source of the river Styx. The artist shows that moment when Dante recognizes in one of the damned the proud and arrogant Filippo Argenti a former enemy of the Dante family, who is clinging to the stern of the boat gnawing his hand in impotent rage. The colors of the sketch are somewhat heavy, since it was not until after Delacroix saw the paintings of Constable in the Salon of 1824 that he awakened to the coloristic possibilities of the Rubens tradition.

"Delacroix," writes Mr. Rogers in the *Museum Bulletin*, "was far from being a realist, though he was condemned by the conservatives for his lack of due restraint. His own words

show his intense preoccupation with a purely pictorial world . . .

"Those things which are the most real to me are the illusions which I create with my painting. The rest is merely a shifting sand."

"Delacroix has been likened by critics to a Rubens imprisoned in a fevered body. His work, indeed, shows a lack of that serene, almost pagan well-being evident in that of the great Fleming. This difference was not only a reflection of the spirit of the times but also the result of physical weakness. Febrile symptoms were chronic with him during most of his life. In spite of this affliction, or possibly because of it, Delacroix was a prodigious worker. He delighted in the execution of large mural compositions for which his brilliant mind teemed with projects, only a part of which could ever be realized.

"To Delacroix must be given the honor for revivifying the great decorative tradition in French painting and reestablishing the significance of color. By virtue of his vigorous mentality and great talent he remains one of the great painters of modern times."

Women's Association Election

At its annual meeting the National Association of Women Painters and Sculptors elected Alexandrina Harris, president; Margaret Hunting, first vice president; Mrs. Carl Ackerman, second vice president; Ethel Paxson, recording secretary; Marion Gray Traver, corresponding secretary, and Harriet Lord, treasurer. Mrs. A. Stewart Walker, Josephine Lewis and Florence Schepp were elected to the advisory board.

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"Museum-itis"

When some one not long ago called the old fashioned museum a "mausoleum" of art he was not more devastating than Philip N. Youtz, director of the Brooklyn Museum, when he delivered an address on "Art as Culture History" before the Association for Adult Education, which is printed in the summer number of the *Brooklyn Museum Quarterly*. "Pathological" is the word he used to describe the condition of conventional public art galleries.

"Though we have made remarkable progress," said Mr. Youtz, "in the diagnosis and therapy of the pathology of the individual, we still but dimly understand the pathology of society. Yet no serious student of history can doubt that there are social conditions which can only be described as pathological. I want to diagnose one of these pathological conditions today and outline, at least, a therapy for its cure. The disease to which I refer may be called "museum-itis." Its most grave symptom is the segregation of art from life and its isolation between the four walls of an institution gallery. A museum is an abnormal environment for art just as the hospital ward is an unnatural environment for the healthy individual.

"Under normal conditions art is always a vital part of culture. Whether we take as an example a primitive people or a highly developed one, we find art, not a superfluous luxury or an unconnected phenomenon, but a necessary part of the life and ritual of the people . . .

"The separation of art from life is one of the most serious symptoms of our age. It goes back to the industrial revolution when a new method of manufacture took the place of handicraft production. Two hundred years have not sufficed to lessen the violence of this cultural revolution. This is perhaps to be expected, for the methods of handicraft manufacture stretched back twenty or twenty-five thousand years, to the very dawn of culture itself.

"The Victorian artist, loyal to the ancient handicraft tradition, felt that there could be no compromise with the machine. He made his art a hot-house product of the studio. Gradually art ceased to have any connection with the economic and social life of the time.

"Another influence which goes far to explain the isolation of art is the nostalgia which the people of the industrial revolution felt for the old handicraft order. This nostalgia took the form of collecting antiques, of period reproductions and of a general aesthetic retreat to the more primitive. An example of this is the vogue of romantic archaeology during the nineteenth century. Collectors re-sacked the ancient city of Troy and many another well walled town so effectively that it is doubtful whether modern science will ever recover the record. This was also the period when the ancient buildings in France and England were restored and modern buildings were designed in bygone styles. And it was the time when artists such as the pre-Raphaelites returned to the earlier, simpler times for their inspiration in order to escape from the pressure of their present.

"The twentieth century inherited this wasting disease which was gradually making art an unhealthy, undernourished thing without robust association with life. The disease showed in two ways. Art itself was anaemic and industry was impoverished by an almost total lack of imagination.

"Unfortunately most of our modern museums were founded during the nineteenth

Opie by Opie



"Self Portrait," by John Opie.

John Opie is said to have painted almost as many self-portraits as did Rembrandt. This one, termed by William Roberts of London "a striking portrait of a very strong personality, such as we know Opie to have been," has been acquired from the Arthur U. Newton Galleries of New York by a Pennsylvania collector.

Opie was born near Truro in Cornwall, in 1761, and was entirely self-taught when he came to London at the age of 19. He became known as "The Cornish Wonder" and was soon besieged by sitters. One honor followed another. He was elected an associate of the Royal Academy in 1786, became a full member the following year and was appointed to the post of Professor of Painting in 1806, succeeding Fuseli. He was engaged to co-operate in one of the most important works of the age, the Shakespeare Gallery, for which he painted five pictures. Reynolds compared his art to that of Caravaggio and Velasquez together. Opie also made himself known as a writer by his "Life of Reynolds" and "A Letter on the Cultivation of the Fine Arts in England," in which he recommended the establishment of the National Gallery, where today hangs another of his self-portraits.

In 1807, Opie died in his forty-seventh year and was buried with pomp in St. Paul's Cathedral, near Sir Joshua Reynolds.

century when art had reached its lowest ebb. In conception they in many ways resembled the monasteries of medieval life. Their purpose was to preserve the chastity of the muses and to keep these unproductive virgins within the sheltering walls of an institution. The attempt was made to keep art from the contaminating influence of the world.

"Aesthetic doctrines regarding art showed the influence of this monasticism. It was the period of art for art's sake. Aesthetic enjoyment took on the form of religious ecstasy. Swooning was considered good form in the presence of such a masterpiece as Raphael's 'Sistine Madonna.'

"Most sensible people found it very difficult to participate in such emotional orgies. In order to induct these Philistines into the mysteries of aesthetic ecstasy, courses of art appreciation were instituted. The usual procedure in these courses was to retail Vasari's anecdotes about the master and then for the instructor to verbalize his own emotional response to a given

picture. The theory was that by a kind of sympathetic magic, the instructor's emotion would be transferred to his pupils. Fortunately for the most part the instructors had no emotions of their own. What they tried to communicate were second-hand impressions taken from some fluent word painter such as Ruskin. Today we look upon art appreciation courses with the amused indulgence that we feel for the sentimentality of Dickens' sexless female heroines or gentlemen with side burns.

"Only in one regard was this Victorian attitude toward art sound. Most of the Victorian critics insisted that art had a moral significance. In this they were fundamentally correct in the sense that art has a definite connection with human behavior. The connection which they saw, however, was a homiletic and didactic one and in this they were entirely wrong. For art has a great deal to do with social well being and little or nothing to do with the individual's virtue.

"Today we are beginning to combat the pathological condition which removes art from its normal social setting . . . It is high time that the museum revised its educational program. The aim of museum education should be to present to the visitor the cultural background of the collections. This is difficult to do, for the most the museum can ever do is to suggest this background in its installations. Most of the rich culture matrix which once surrounded an object can be induced by a scientific study of the object itself. But such inductions are beyond the powers of the average museum visitor. They need the assistance of a well trained docent.

"The educational psychologist will agree that the docent who attempts to describe social backgrounds has a better chance of interesting the audience than one who goes in for the vagaries of art appreciation. For the public, whether we are dealing with children or adults, is factually minded. They like to listen to an account which gives them accurate, concrete information. They do not like the dilute abstractions of aesthetics or the labored attempt of one who is not a poet to express his own private reactions to a work of art in words . . .

"A museum visitor enjoys looking at colorful pictures, beautifully carved pieces of furniture, fine textiles woven in elaborate design or at the lustre of ancient ceramics. As soon as anyone stands up before him and begins to explain why he enjoys color and form, somehow the pleasure eludes him. He becomes self-conscious and suspicious. What he wants is a vivid account of the people of, for example, the Renaissance, who loved to have their painter represent ancient Greek and Roman deities and personages gorgeously appareled in a setting of pageantry and pomp. He likes to listen to history when before his eye are vivid illustrations which were a real part of that history. He leaves the lecture understanding himself and his own times more accurately because he has heard something of the biography of his own culture.

"In this culture history he can participate, whereas in the abstractions of aesthetic thought or the technicalities of the painter's technique, he must always be an amateur. Aesthetics is for the amusement of philosophers and critics, not for the edification of the lay public. The technique of painting and the other arts has only casual interest for anyone but the artist himself . . .

"Precisely because a museum must always show art under abnormal conditions of separation from its actual everyday environment, its

educational program should center on the task of filling in the culture background for the visitor so that he will not get a distorted conception of what he sees. If he is taught the social significance of the art of the past he will not make the foolish mistake of thinking we can today uncritically copy past forms as a substitute for our artistic achievement. Thus the danger of eclecticism in contemporary art with all its sterility and dullness can be avoided. The public will see that the task of the living artist is to interpret imaginatively the life of his own day, not to delve into the past for his inspiration.

"I verily believe that the curse of period revivals which has done so much to destroy modern architecture would have been avoided if the museum and the fine arts departments in colleges had supplied the historical setting instead of giving us appreciation courses and treating individual examples as absolute art for all time. Similarly in painting there would not today be the public distrust of contemporary art if the layman had realized that the successive schools of painting had each arisen in answer to an imaginative need in their own time.

"The best therapy for the pathological condition of our time which has separated art and life, thereby demoralizing art and impoverishing life, is a new kind of art education which will stress the vital social connection of art. We must not think of objects of art as isolated examples but as an integral part of the whole culture pattern in which we find these objects. Appreciation courses have failed dismally because they have dealt with the pattern of the culture fabric alone and neglected the rich fabric itself."

Skirts for Statues?

The new tide of puritanical reform which seems to have gripped the country with the "clean movie" campaign recently caused Albertus E. Jones, head of the Hartford School of Fine Arts, to lose his temper. A complaint to the police by a self appointed custodian of public morals resulted in Hartford in the removal from public view of a painting of a nude by Mrs. Henry M. Gann, a pupil of Mr. Jones. The painting along with 14 others had been hanging in various store windows in the city. The complaint which provoked the artist's ire was made by a person whose identity was withheld.

Biting criticism of "a Mrs. Grundy in trousers" was voiced by Mr. Jones who wondered how a person with nerve enough to tell his neighbors what they can or can not look upon lacked the courage to come out into the open. "Heaven help the Morgan Memorial and the Avery Memorial if this clean-minded person should some day happen to wander into them," asserted Mr. Jones according to the Hartford *Daily Courant*. "For, of course, the vice squad would have to go there and order all the nudes by Picasso, Cézanne and the other great artists to be taken down or covered. Perhaps it would even be necessary to call in a dressmaker to fashion skirts for some of the statues."

Los Angeles Popular Prize

Marion Churchill Raulston's character painting, "Miguel of Olvera Street," has been awarded the popular prize in the annual exhibition by Woman Painters of the West at Los Angeles. This honor also carries the purchase prize of the Los Angeles Art Association.

A Roman Statue



Marble Portrait of a Young Patrician.
Roman, Second Century.

Another sculpture from the famous Lord Lansdowne Collection has found a permanent home in an American museum. The William Rockhill Nelson Gallery of Art at Kansas City announces the acquisition, through the Brummer Galleries, of a full-length marble of a young Roman patrician of the second century. The subject has been variously called the "Young Marcus Aurelius" or the "Young Geta."

There can be no doubt that Kansas City's statue is a portrait, and that the youth is a distinct personality; the bushy eyebrows and the rather weak chin attest this and point to an absence of idealization. That he is a patrician seems also a certainty, as he is portrayed as a young Greek god, an honor reserved for those high in favor with the Emperor. The identity of the god is not certain, as both hands, which no doubt held some attribute, are missing. Aside from this defect the statuette is in a perfect state of preservation.

The source of many of the masterpieces in Lansdowne House was the Villa Hadrian at Tivoli and there is every reason to believe that this is the provenance of this statue. The handling of the carving, the slim, well-proportioned body, which follows the canon of Polyclethus, and even the pose, all point to that period in Roman art when under Hadrian there was a marked renaissance of Greek spirit and feeling.

Another recent purchase of the Nelson Gallery is Benjamin West's "Portrait of Mr. and Mrs. John Custance," acquired through the Jacques Seligmann Galleries. Presented with all the platitude of the period, John Custance is shown in yellow waistcoat leaning on a large cupid who holds a flaming torch. He is grasping the hand of his wife, above whose head floats another Cupid holding a yellow drape.

Tennessee's Own

For the first time in her history Tennessee will ask the nation to look at her art when the first annual no-jury exhibition of the newly formed Tennessee Society of Artists opens at the Brooks Memorial Art Gallery in Memphis on September 1. Coming forward to claim the commonwealth's place in the artistic endeavors of the nation, the Tennessee artists are making every effort to give a representative exhibition that will reflect credit on the state's creative ability. This movement is in line with the oft repeated assertion of *THE ART DIGEST* that the most healthy sign in American art today is its steady growth far afield from the great metropolitan centers.

Credit for organizing the Tennessee artists into a group representing the art of the state is given to Louise B. Clark, director of the Brooks Memorial Art Gallery. Seeing an opportunity for Tennessee to claim her place in the realm of art, Mrs. Clark employed a systematic method in her task of creating the organization that is now to hold its first exhibition. Arranging a meeting in Nashville with Charles Cagle, artist and instructor at the Watkins Institute of Nashville, and Frank Baisden, director of art at the University of Chattanooga, she disclosed her plans, which were enthusiastically accepted. The state was divided into three zones and Mr. Cagle and Mr. Baisden named vice presidents. The vice presidency of the third zone was given to Frank L. Miller. Mrs. Clark then named Claus Said, director of the School of Fine Arts and Design, as president of the society. Each of the appointed officers are well known figures in Southern art circles.

Mrs. Clark turned the entire society over to these officers and, except for assuming the duties of secretary and treasurer, has no voice in the organization. This placed the responsibility for success upon four active Tennessee artists. The tremendous interest they have stirred up is reflected by the great number of entries sent to the society's first show. Following the hanging of the no-jury exhibit, the three vice presidents will select the outstanding work for a circuit exhibition over the state and elsewhere. The artists whose works are selected for the circuit will automatically become charter members of the society. The first annual meeting is planned at Memphis in September, 1935, at which time the second exhibition will take place.

Tennessee has given several outstanding figures to American art, but it remained for the Tennessee Society of Artists to plan the first all-Tennessee exhibition. No one can become a member except artists born in the state and at present residing therein or artists who have lived in the state for the last ten years, thereby assuring a truly native group.

Art and a Newspaper

Hugo Ballin and Merrell Gage are now putting the finishing touches to their decorations for the new building of the Los Angeles *Times*. Mr. Ballin's commission consists of four murals to be installed in the First Street entrance lobby. His two larger paintings, twenty-six by ten feet, dramatize the production of a newspaper and show the sources of world news and the agencies which carry it to the newspaper. Two smaller panels show four periods in Los Angeles history.

Mr. Gage is at present carving a nine-foot sculpture symbolizing the spirit of the *Times*. This figure, with two others, "Father Time" and "Gutenberg," are between the pylons at the sixth floor level on the First Street facade. They are cut in limestone.

Alp Arslan's Queen Gave Him This Dish



Silver Salver from Persia, Made for the Seljuk Sultan, Alp Arslan, by Hassan Al-Kashani. Dated, 1066-67 A. D.

Notable for its documentary importance in the history of Persian art as well as for its superb design and craftsmanship is the silver salver which the Boston Museum recently acquired through the Martha Silsbee Fund. The inscription engraved on this thin and precious piece of metal has been translated by eminent Arabic epigraphists as follows: "Sultan Adul al-din. Presented to his most illustrious Majesty, the magnificent Sultān, Alp Arslān, may God prolong his reign! by order of the Queen of the Age, the cynosure of women of estate. The work of Hassan al-Kāshāni in the year four hundred and fifty nine." This date is equivalent to A. D. 1066-7.

The dish was thus made for the second of the "Great Seljuqs," Alp Arslān, r. 1063-1072, whose dominions included in addition to Persia proper almost the whole of Asia Minor and Iraq, says Ananda Coomaraswamy in the museum's *Bulletin*. "The Seljuqs were Turks of Central Asian origin who early in the eleventh century had captured Bukhārā and dominated most of Persia; the taking of Naisābur in 1038 and the victory at Dandānaqān in 1040 finally establishing the sway of the 'Great Seljuqs.' Already long before their conquests in Persia

these Seljuqs and their Ghuzz tribesmen had been Sunni Muslims; and when they became masters of Persia they regarded themselves as natural defenders of the Caliph in Baghdad. Far from being fanatical, they are known to have treated even their Christian subjects with consideration. Thus the Seljuq invasions were by no means like the later Mongol in destructive consequences. On the contrary, although originally men of action rather than of letters (Alp Arslān was 'probably illiterate'), the Seljuqs emerged in Persia as patrons of learning and the arts, 'able to guide the rude Ghuzz people whose chiefs they were with great skill and true insight to turn to their use the advantages of Arabic-Persian tradition.'"

The exterior of the salver is plain. The thinness of the metal suggests that the dish may possibly have been set into a wooden framework to form the top of a tabourette. After detailing the proof of its authenticity, Ananda Coomaraswamy concludes that the salver "is thus ostensibly the only dated and authentic record we possess of Alp Arslān; in other documents and inscriptions which may refer to him, identification remains uncertain on account of the ambiguity of the honorific titles."

Against Design Piracy

Another point has been gained in the war against design piracy. The National Alliance of Art and Industry, under whose auspices the successful Industrial Arts Exhibition was held last April, announces the formation of a design registration bureau which, pending effective legislation from Washington, will give some worth while protection to original designs submitted by artists or manufacturers.

Design piracy has been a grievous problem for some time, but it has been only recently that active steps have been taken to combat it in the various branches of industry. While the Alliance cannot bring suit against a copyist, it can and will ask for an explanation from the offender when piracy has been proved, and it will act as a material witness should an action at law result. Experience has proved that a copyist hesitates when confronted with a design that is dated and registered. Design registration is free to members of the National Alliance, while a small charge is made to non-members. Headquarters are at 30 Rockefeller Center, New York City.

Newark Adds New Names

Canvases by artists not previously represented in the Newark Museum's collection of American paintings have been placed on exhibition by that institution through September, as gifts from various donors. One of these paintings is "New England Town" by Henry A. Botkin, given by the composer, George Gershwin, who is an enthusiastic collector of the modern Americans. Another, "Middleburgh," a landscape by Leo Huber, a New York artist of Swiss birth, is a gift of Mr. and Mrs. Thomas J. Radcliffe. The third is "Platinum Blonde" by Minna Citron, who is now represented in her native Newark through the generosity of Henry Wright.

These new canvases are being shown together with a comprehensive selection of the museum's entire collection of American paintings. There is an especially interesting section of the Hudson River group of artists, and of the men prominent at the turn of the century, augmented by a large group by Sloan, Bellows, Prendergast, Henri, Halpert, Fiene and other later favorites.

Rest After Toil

Upon the completion of thirty years of service, Madame Georges Henri Riviere, the former Mrs. George W. Stevens, has retired as assistant director of the Toledo Museum of Art and as director of the Museum School of Design.

A year after the late George W. Stevens was made director of the museum, Mrs. Stevens was appointed assistant director and for most of the intervening years served gratuitously in that position. At her request the Executive Committee has granted her the privilege of retiring so that she may devote her attention to other pursuits, including certain work which she and Mr. Stevens had planned to undertake together.

In the early days of the museum's history, Mrs. Stevens collaborated with her husband in the formulation and execution of the advanced educational policies of the institution, which rapidly brought it international fame for its progressive outlook. She carried on much of its early educational work, including sketching classes, art history classes, talks and lectures, the formation and guidance of numerous study clubs and the organization and installation of exhibitions. She was particularly active in the first years of the museum in interesting the children of Toledo in art.

The rapid growth of the Museum School made increasing demands upon her time and energy and in recent years Mrs. Stevens has centered her attention upon the School of Design and the museum's temporary exhibitions. In the former field she introduced many interesting practices, the most recent and perhaps the most far-reaching in its potential consequences being a series of problems required of all students called the "Improvement of Toledo." This phase of Toledo's program is treated at length on another page of this issue of *THE ART DIGEST*.

Artists as Models

Aside from hired models and members of their own families, artists very often make use of their fellow painters as models, frequently slyly slipping them in where they want a figure or a head to fill out a large composition. Those of the Italian Renaissance were constantly sticking each other's portraits into their paintings and today it has become quite a game to identify these faces. In the Century of Progress Art Exhibition, now being held at the Art Institute of Chicago, there are several such cases.

For instance, look at Bellows' "Dempsey and Firpo" and let your eye stray over to the man in the right foreground who has just leapt aside so as not to receive the falling form of Dempsey in his midriff. This man, it is said, is none other than Eugene Speicher, companion and painting friend of Bellows and today one of the most widely known American painters.

The background of Eakins' "Agnew Clinic" is swarming with portrait heads, all of them studied from life. Down in the right middle corner is perhaps the most interesting of them all—the bearded, attentive face of the artist himself. This was a nice gesture; Eakins, himself an anatomist of note and a friend of Dr. Agnew, wanted in this portrait to pay tribute to the genius of the surgeon. But it is not, despite its appearance there, a self portrait. Some detective work by the Art Institute of Chicago disclosed that it was Mrs. Eakins, also a painter, who brushed in this deftly handled section of the enormous canvas.

"Editorial Page"

It is indeed unusual when an artist "makes" the leading editorial of a newspaper, other than for a bit of sensationalism. However, it happened to Arthur Heming, recorder of Canada's northland, who on his return from a successful exhibition in London had his triumph hailed editorially by the *Toronto Mail and Empire*. The circumstances leading up to this occurrence are almost as unusual, but let the editorial tell it:

"Among politicians and economists nowadays international fame is a commonplace. Canadian actors and, to a lesser degree, Canadian authors who acquire reputation abroad no longer excite special interest. But when a Canadian artist invades London, centre of world art, holds a two-months' exhibition of his paintings in a famous King Street gallery, receives the plaudits of the London press, and winds up by selling a number of his more important canvases—such a record, let us grant, is news. Yet that is precisely what Arthur Heming, painter of Canada's northland, has done.

"Early in June, Mr. Heming's collection of canvases depicting Canadian scenes of pioneer days, was opened to public view at Messrs. Frost and Reed's gallery, London, under the auspices of the Honorable G. Howard Ferguson, Canadian High Commissioner. No doubt there was the usual gathering of novelty seekers in attendance. No doubt, too, there were many present who were genuinely interested in what contemporary Canadian art might have to show. Whatever these may have thought of the paintings, London reviewers as a group were virtually unanimous in their praise. The *Times*, *The Tatler*, the *Illustrated London News*, and *The Morning Post* severally described them as remarkably fine pictures."

There follows almost a half column of laudatory quotations from these critics, concluding with the statement: "Reciprocal ideas in art, as in trade, should prove helpful and stimulating to both countries." It is noteworthy that this event marks Mr. Heming's third triumph abroad—first as an illustrator, next as an author and now as a descriptive and decorative painter.

Establishing "Contact"

Feeling that there is a far greater interest in the art of today than is evidenced by attendance at galleries and museums and believing that there are still many unused avenues whereby the artist may reach a responsive public, Contemporary Arts, New York, is arranging a series of group exhibitions to be 'hung' in public places about the city. Because so many people are too busy to visit galleries, which, as a rule, are only open to them during business hours, that, says the announcement, it would seem that painting must be brought to them in their moments of relaxation.

As part of this program, Contemporary Arts will sponsor an exhibition of carefully selected water colors and drawings at the Park Lane Gardens, 299 Park Avenue, from Sept. 4 to 11. Later, from Sept. 10 to 20, oil paintings will be displayed on the walls of the Dubonnet Restaurant, Fifth Avenue and 45th Street, "where the solid business men of New York gather for business conferences over their lunches and dinners and where the woman executive relaxes." All these are potential buyers of contemporary art, though perhaps the desire to own paintings is as yet latent and in need of encouragement.

Further group shows will probably be arranged by Contemporary Arts.

San Antonio Gets Four Eastman Paintings



"Mission San Jose, 1849," by Seth Eastman (1808-1875).

Seth Eastman (1808-1875), a captain in the United States Army during the Mexican War and the campaigns against the Plains Indians, was an artist of rare sensitivity and ability but his name today is unfamiliar to all save a very few American art lovers. Known in his time as "the master painter of the North American Indian," he has recently come from obscurity into public print, this time in San Antonio, Texas, where the Witte Memorial Museum announces the purchase of four of his paintings, two oils and two water colors.

Most important of these acquisitions from an historical point of view is the oil painting of the Mission San Jose in San Antonio. Rich in color and free in technique, the picture is characterized by a looseness of handling that is surprising. Yet it is a faithful reproduction of the famous mission as it looked when Eastman painted it in 1848, even including the crumbling wall which is now being restored. Peace with Mexico had just been made by the Treaty of Guadalupe Hidalgo. The question of slavery was the dominant subject in domestic affairs.

The second oil painting was done about 1830 when Eastman was stationed at Fort Crawford, Wis. It depicts Indians on the bank of a river at sunset. One of the water colors shows a rear view of the famous Alamo, painted about the same time as the Mission

San Jose. The second, painted high up in the hills near Fredericksburg, Texas, in 1849, shows a band of Indians coming over a trail.

Seth Eastman was born in Brunswick, Maine, in 1808 and died in Washington, D. C., in 1875. He was a graduate of West Point, where he taught drawing from 1833 to 1840. The fact that he was an artist evidently did not interfere with his military career, for Eastman eventually rose to the rank of Lieutenant Colonel. He arrived in San Antonio about 1848, says the *San Antonio Express*, and remained but a short time. While there he made several beautiful pencil and water color sketches, a number of which were reproduced in a bulletin of the Smithsonian Institute. One of these, a small pencil sketch of the Alamo, dated Nov. 22, 1848, bears the legend: "Front view of the Chapel in the Alamo at San Antonio, Texas. David Crockett and 167 Texans were slain in this building by the Mexicans during the Texan Revolution."

In 1850 Eastman went to Washington where he made the illustrations for Schoolcraft's "History, Conditions and Future Prospects of the Indian Tribes of the United States." In 1867 Congress passed a joint resolution which enabled him to paint two groups of pictures for the government, so that nine paintings of Indian life and seventeen of United States forts are in the Capitol in Washington.

W. R. Hearst Buys Art

America's store of European art will be augmented by several more old masters when William Randolph Hearst returns from his tour of Germany, according to a report from Heidelberg where the publisher stopped over on his way to Bad Nauheim to take the cure. Bad Nauheim is the famous rest resort where American generosity has created one of the world's foremost heart institutes.

Among the paintings which Mr. Hearst is reported to have purchased are many of the Spanish School, works by such masters as Velasquez, El Greco, Murillo, Zurbaran, Ribera and Goya. Such a selection is in line with the decorative scheme of the Hearst hacienda in Southern California.

Perhaps more important, however, than any of these paintings is the Cupola Reliquary from the internationally famous Guelph Treasure, for which Mr. Hearst is now carrying on ne-

gotiations. It is a superb example of the silversmith's art dating back to about 1175 and is considered to be by the master Fredericus from the shop of St. Pantaleon in Cologne. Some time ago an offer of 2,000,000 Reichsmark (\$800,000 at present exchange) is said to have been made by the German collector, Dr. Thyssen-Bornemisza, and refused. The shrine, which, with the altar of St. Eilbertus and the famous Guelph Cross, is considered one of the three most precious of the original 82 pieces of the Guelph Treasure, was once the reliquary of the head of St. Gregor of Naziens.

Modernist to Teach Architecture

Jan Ruhtenberg, Swedish architect, has been appointed to the faculty of the School of Architecture of Columbia University. Mr. Ruhtenberg, an associate of Mies van der Rohe, one of the leaders of the modern movement in European architecture, will teach design.

Museum Education

The Metropolitan Museum of Art in New York, which is a pioneer in art education among the people, devotes the greater part of its September *Bulletin* to an exposition of the development of its plans and a description of the changes which it will make for the season of 1934-35. So important has become the topic of museum instruction, that *THE ART DIGEST* will quote extensively from this material.

William M. Ivins, the assistant director, leads the symposium in the *Bulletin* by saying:

"The success of the museum's educational work is shown by the steadily increasing demand for the services of its Department of Educational Work. In all probability this success has been based not only on the public's growing interest in art but upon the further fact that the work itself has always been experimental in nature. Just as visitors to the museum have been encouraged and helped to make experiments in the understanding of art, so the museum itself has made many experiments in educational methods. A true experiment is always an adventure.

"This year the museum, following its tradition in these matters, has made further and important changes in its educational program, which it is believed will greatly increase both its efficiency and its ease of operation and approach from the point of view of the public. These changes have involved much thought and hard work on the part of many people, but it would have been impossible either to formulate them or put them into effect without the unflinching interest and labor of Huger Elliott and Edith R. Abbot, respectively the director of educational work and the senior instructor to whom especial credit is due."

Then Mr. Elliott takes up the theme and says:

"Important changes in the museum's educational practice have been effected in the program for the coming year. These changes, to quote the director of the museum, are 'evolutionary rather than revolutionary.'

"With the approval of the committee on educational work, the staff of the museum has devised a plan by which, except on pay days, free gallery talks and lectures are to be given for the adult public throughout each week of the season from October through May. In the past, free talks have been given only on Saturday and Sunday afternoons.

"These talks will be given by members of the staff of the Department of Educational Work, each of whom specializes in a particular section of the museum, and will fall into a number of distinct groups. The talks will each be an hour in length. . . .

"These courses are free to certain classes of the members of the museum and upon payment of a fee may be attended by the public.

"It is expected that the free talks will appeal not only to those as yet unfamiliar with the collections but to many who have been accustomed to ask for special guidance. As in the past, free special guidance will be given to members of the museum and to teachers of the public schools of the city and their classes. Although the great increase in the number of free talks may restrict the amount of special guidance that can be given to the public, nevertheless appointments will be made to the limit of our capacity, the usual fee being asked for this service.

"In previous years a small announcement covering the program for the entire season has been published in the autumn. This year a detailed program of the talks and lectures will be issued three times a year, as a large, easily

Father Serra



"Junipero Serra" by Ettore Cadorin.

This is the Sesquicentennial year of the death of Father Junipero Serra, founder of the missions of California, and on Aug. 26, "Junipero Serra Day," there was unveiled in Los Angeles' new Civic Center, at Sunset Boulevard and Spring Street, a bronze statue of him by Ettore Cadorin, Santa Barbara sculptor. It is a replica of the sculptor's representation of Father Serra which stands in the Hall of Fame at Washington, and was commissioned by the Knights of Columbus of Los Angeles.

The statue presents Father Serra in the robe of the Franciscan order, holding a cross aloft in his right hand and clasping in his left hand a miniature of Carmel Mission, reputed to have been his favorite.

read pamphlet. The first number will cover the activities for October, November and December, the second and third those for the remaining months of the season. These pamphlets may be had on application."

Next Richard F. Bach, director of industrial relations at the museum discusses the courses on elements of design, saying in part:

"Among the numerous free lectures, gallery talks, and other services offered by the museum, is the series of courses on the elements of form and color, usually referred to as study hours on color and design, which have been given regularly since 1917. These talks are planned as combined classroom and gallery demonstrations. The underlying methods or 'ways of doing' are discovered by study, in the classroom, of selected objects from the several departments of the museum, the findings then rediscovered in their varied historical expressions in the galleries. . . .

"Take any two objects of identical use, two buildings, two plates, two rugs; you find in each the same essential parts called for by need or utility, but after that you happily

find a differentiation, equally essential, due to time, place of origin, and style. Despite every stylistic variation, we can relate similar objects of different periods. In terms of certain primary motives of design, possibly a symmetrical disposition of elements or again a certain manner of distributing minor features. Again, notwithstanding a decided dissimilarity in kind and material between a Persian miniature and an English chasuble, the disposition of color areas, in part the choice of the colors themselves, may be entirely comparable.

"By comparison and analysis in the courses on color and design given in classroom and galleries, various points are established. The character of any piece, usually termed its style, becomes more obvious and so leads to the significant discovery that in producing his piece the craftsman was directed by the function it was planned to serve. In his work he was controlled by the tradition of a craft, by certain uncatalogued influences in the air around him, and by the fact that he was, let us say, a mosaicist of the family of the Cosmati in thirteenth century Rome or an American of 1776. And finally, in his design he followed certain principles of form and color which have lasted through the centuries and marked every style. In the study hours on the elements of color and design these principles are examined and exemplified."

The assistant director, Mr. Ivins, then rejoins the symposium, and says:

"A great museum of art, such as ours, the collections of which range over the long histories of many civilizations, has many different functions to fill. The objects in its collections are works of art, but also, depending upon the directions from which they are approached, they are important and vital documents for the histories of thought, belief, economics, and social life, in many of their most interesting aspects. They are also of the utmost value to all who concern themselves with design and production in the various arts and handicrafts, both as exemplars to be followed and as sources of inspiration for future work. In a certain way it may be said that the great museum and the great library constitute the two halves of the community's memory of the past. It is hardly necessary to lay stress upon the importance of a long and a rich memory for a community as well as for the individuals that compose it. Much has been said about it from the beginning of time, but maybe no pithier statement of it can be found than Halifax's remark that 'the best Qualification of a Prophet is to have a good Memory.' Were this primary function of libraries and museums clearly understood, many of the criticisms that are directed at them would not be made.

"To hold its great collections of all kinds available to the public, though fundamental, is not the sole function of the museum. To that function has been added the further and incidental one of helping people to use those collections. This is accomplished in many ways, primarily by the arrangement of the collections in the museum galleries, then by printed guides, catalogues, and other popular and scholarly publications, and finally through teaching by word of mouth. For some unknown and inexplicable reason this teaching by word of mouth has been given the specific name of education and the museum department that does most of it is known as the Department of Educational Work, although in fact it is only an incidental part of the work of the museum, all of which is distinctly and inevitably educational. . . .

"The importance of seeing for oneself and

[Continued on page 22]

"The Improvement of Toledo" Presents Task That Spurs Children

The Toledo Museum School of Design yearly asks 1,600 students to criticize and design improvements for some locality in the city, one of its numerous projects for building up an art-using and art-enjoying public. In all the school's courses the civic improvement problem requires pupils to look about them—to apply newly learned art principles to the daily life outside their classrooms.

Choosing their own residential district, their neighborhood block of stores, the grounds about their public school, their first drawing shows the poor composition, decrepit buildings, untidy yards, unkempt trees and grounds.

Art knowledge then sits in judgment of things as they are. Improvements are designed, but only those dependent on vision and labor, calling for little money for rebuilding. Personal work and a desire for neatness, good proportion and arrangement, harmonious color, can together transform shop windows, flapping signs, torn posters, rubbish heaps. In these drawings the human desire for a more pleasant environment is powerfully expressed. Children in colored districts dream of neat corner stores, those beside the canal long for a bathing beach cheered by gay umbrellas, ramshackle homes are straightened and shown bravely renewed in cleanliness and order.

These students are capable of valuable suggestions and progressive vision in the third step, when they are permitted to design the ideal improvement regardless of its cost of realization.

Toledo's plan is truly a step in the right direction in taking art from its crystal tower and bringing its principles home to the people in a manner which they can fully understand. It reveals this school not as an institution existing to make finished artists out of every candidate for admission but one run primarily to make the greatest number of children beauty-conscious—and therefore better citizens.

The Rev. Walton E. Cole, a newcomer to Toledo, has this to say: "No single undertaking in all Toledo has thrilled me more than the museum school's project, 'The Completion of Toledo.' Every year hundreds of Toledo children are taught to use their eyes in finding unlovely aspects of Toledo's life which can be improved by the application of art principles taught in the museum classes. One very interesting project showed a certain statue in a Toledo park. In the first sketch the young student had been able to portray almost all of the ugliness of this sculptural atrocity. The second sketch depicted the improvement which could be accomplished by suitable planting about the statue. The third sketch was a work of sheer genius for the child artist had removed the statue and had substituted unimpeachable trees and shrubs."

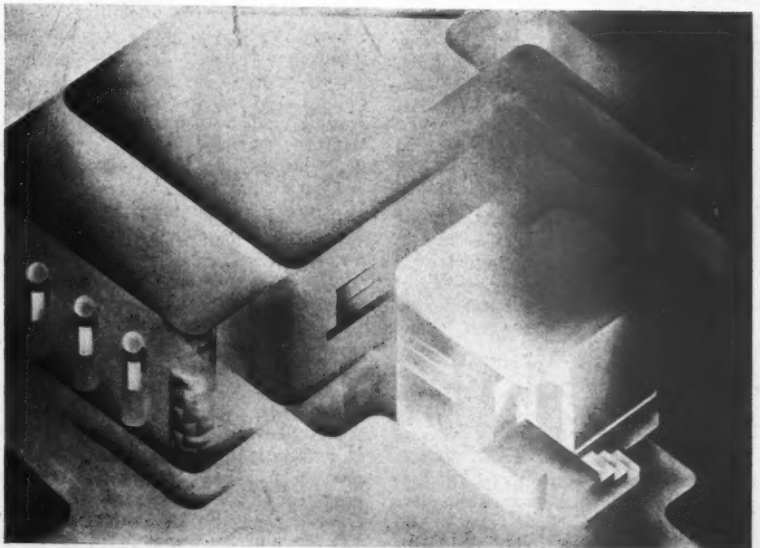
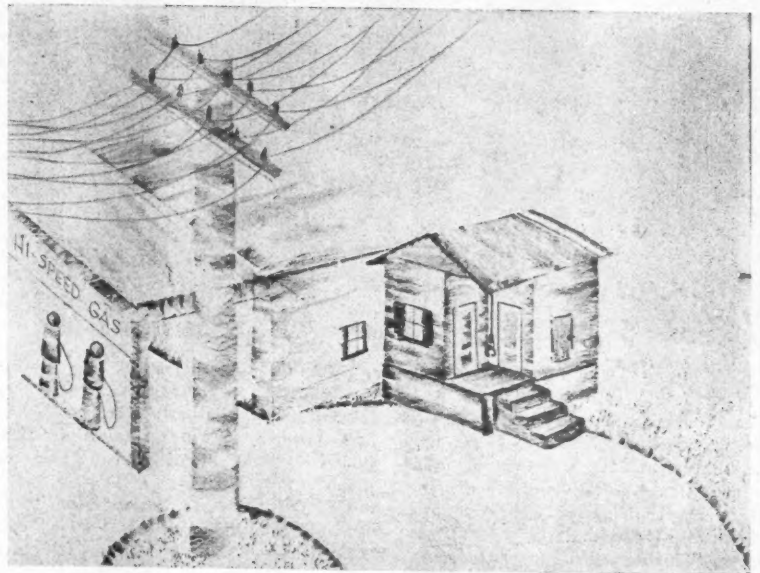
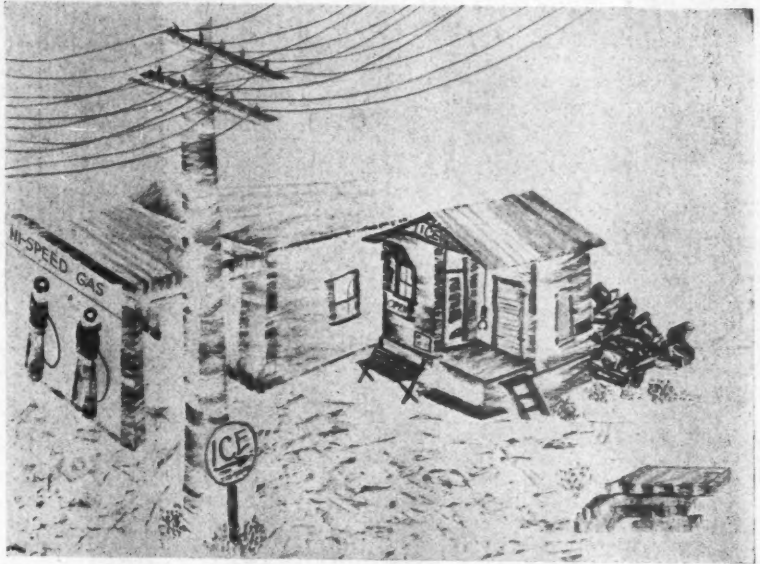
"Student investigation of a city's condition has manifold possibilities," writes Mrs. Blake-More Godwin, dean of the School of Design. "Abstract art ideals are related to daily life; civic virtues are discovered and appreciated; the dilapidated and inartistic are condemned; students are drawn closer to citizenship and given a feeling of responsibility as potential planners of the future."

"THE IMPROVEMENT OF TOLEDO"

First Stage—An Unsightly Spot.

Second Stage—Improvement at Slight Cost.

Third Stage—An Ideal Solution.



Baltimore Sees 52 Works by Henri Matisse



"Etretat," by Henri Matisse. In the Cone Collection.

The dominating note of the famous Cone Collection which has been lent to the Baltimore Museum by Miss Etta Cone for exhibition until Oct. 1 is the unusual selection of canvases by Henri Matisse. These paintings, 34 in number, trace the artist's development from the "Chardin period" up to the present. Added to this there are 18 Matisse bronzes, including a small head of his son, Pierre. The balance of the collection is made up of significant works by such artists as Courbet, Cézanne, Derain, Degas, Pissarro, Picasso, Redon, Renoir, Sisley, Van Gogh, Vlaminck, Dalou, Rodin and the Americans, Leon Kroll and Theodore Robinson.

For many years Miss Cone has been an enthusiastic and discriminating collector of modern art. Due to her far-sightedness and sensitive appreciation of the creative efforts of the then unknown artists, she was able to acquire, often at first hand, many of the works which are today proclaimed masterpieces of their school. Hence, her collection is important not only for its size, but also because it is genuinely representative of a significant art era.

The last exhibition of Miss Cone's collection at the Baltimore Museum was held in 1930 in memory of her sister, the late Dr. Claribel Cone, whose vital interest in art led her into founding this collection with her sister. Since that exhibition many important works have been added, principally "Blue Nude," "Girl in Green Pantaloons" and "Girl in the Yellow

Dress," all by Matisse, a portrait in gouache of Leo Stein by Picasso and canvases by Monet, Coubine, Othon Friesz, Alfred Stevens and Boudin.

Charles Ross Rogers, assistant director, writes of the Matisse phase of the collection: "Throughout the successive stages of his career of aesthetic exploration and consequent changes in technique one is conscious of a powerful intellect always striving to create new forms and organization in plastic decoration. Although he constantly uses and repeats the familiar subjects, they are always approached with a fresh and changing vision, often developing complex compositional arrangements, sacrificing anatomical and psychological realities of his subjects to attain a greater aesthetic significance."

Henry Brown Fuller Dead

Henry Brown Fuller, A. N. A., son of the noted American artist, George Fuller, has passed away in New Orleans at the age of 63. Like his father, he was a painter, having received his art training at the Cowles Art School, the Art Students League and in Paris under Raphael Colin. A high point in his career was the winning of the Carnegie Medal at the National Academy of Design in 1908 with "Triumph of Truth Over Error." He also won the bronze medal at the Buffalo Exposition in 1901 and a silver medal at San Francisco in 1915. Mr. Fuller was credited with inventing "mellow-tint" etching.

Pueblo Pottery

The second volume of "Pueblo Indian Pottery," a work which has done much to awaken an appreciation of American Indian design, will appear late in 1934. Like volume I, the concluding section of this monumental undertaking will contain 50 full color reproductions, beautifully hand colored by C. Swedzicki of Paris, from specimens in the famous collection of the Indian Arts Fund, Santa Fe. Accompanying the portfolio will again be a comprehensive introduction by Kenneth M. Chapman, curator of the Indian Arts Fund and the Laboratory of Anthropology in Santa Fe. Mr. Chapman, as artist, curator, writer and lecturer, has gained wide recognition for his mastery of this subject—knowledge which he makes available in this work for the reader with clearness and absorbing interest.

The first volume, priced at \$35 in the United States, includes an introductory group of four plates illustrating the ceramic art of pre-Columbian times, from the earliest unfired clay vessels of the "Basketmaker" period to the highly developed ceramic types of ancient Pueblos, deserted long before the Spanish conquest.

Following these, Mr. Chapman shows the distinctive characteristics of the ancient and modern wares from nine of the Rio Grande Pueblos where the art still flourishes, remarkably uninfluenced by nearly four centuries of contact with an alien white civilization. Each village, even today, has continued to develop its own distinctive art, the characteristics of which are singularly manifest in this superb collection of authentic and beautiful plates. Also included is one plate of the distinctive designs of each Pueblo, made from drawings by the author. Mr. Chapman's scholarly, yet very readable text, is printed in both English and French. Incidentally, the Carnegie Corporation has made a grant to publish Mr. Chapman's forthcoming work on the pottery designs of the Santo Domingo Pueblo in New Mexico, showing that there is a growing interest in this source material.

"Pueblo Indian Pottery" is a work invaluable to students of design and especially to lovers of the artistic achievements of America's own native Indian craftsmen—an art which is rapidly gaining its true position in the cultural life of the nation.

"Bird in Space" Alights

A replica of Constantin Brancusi's famous polished bronze "Bird in Space" has just come to the Museum of Modern Art, an anonymous gift. This is the sculpture which caused a newspaper sensation a few years ago when the customs inspectors tried to place on it a tariff duty on the grounds that it was not a work of art but a mere piece of metal. The officials took the position that the importer was trying a new form of tax evasion in order to escape the import duty on bronze.

Members of the National Academy of Design and the National Sculpture Society acted as advisers and witnesses for the government. Jacob Epstein and William H. Fox, then director of the Brooklyn Museum, were among the witnesses for the importer, who tried to prove that, while the sculpture was not an exact image of a bird, it conveyed the spirit of a bird in flight as the sculptor felt it. Brancusi won, and said: "What is real is not the external form, but the essence of things. Starting from this truth it is impossible for any one to express anything essentially real by imitating exterior surface."

Booklets

Lee Lawrie, who not only is one of the best known mural sculptors in the United States but has also taught sculpture at the School of Fine Arts in Yale University and the School of Architecture at Harvard, is the author of "Modern Mural Sculpture" latest in the "Enjoy Your Museum" series of booklets (Pasadena, Cal.; Esto Publishing Co.; 10c).

Briefly he covers ancient mural sculpture, explains that mural sculpture is not simply decoration but an integral part of a building (being necessary symbolically or structurally) and deals with the need for simplicity in this medium.

Mr. Lawrie prognosticates a brilliant future for mural sculpture, saying: "It is not improbable that the American mural sculptor will do for his country what the Greek did for his—achieve an expression that is not borrowed, but native."

• • •

Ralph M. Pearson, well known etcher and author and director of the Design Workshop, has written on "Painting Since Cézanne" for the same "Enjoy Your Museum" series.

He defines the two diametrically opposite schools of painting, the academic and modern, which have prevailed since Cézanne, and then points out the difference between them. Mr. Pearson feels that the best way to understand the difference between a naturalistic and a realistic picture is to compare a portrait by Sargent with one by an old master, such as Botticelli, El Greco or Raphael. He contends that design is visual music and that only by recognizing and experiencing the "music of visual relationships" can one experience the art in a work of art. Another point which he advocates as a help to "participation in the creative arts of all ages" is the value which accrues from the actual creative process indulged in by the observer himself.

Melanesia

"Melanesian Design" by Gladys A. Reichard (New York; Columbia University Press; \$10) is a study in two volumes of this style in wood and tortoise-shell carving.

Miss Reichard, who was awarded the A. Cressy Morrison prize in natural science in 1932 by the New York Academy of Science, has devoted a number of years to the gathering of material for this work and also has visited several countries. The books are a pioneering work in a field which is vanishing and therefore becoming increasingly important. The author has taken great pains to compare and evaluate all the available materials.

The volumes are copiously illustrated, the first containing 75 plates and the second being entirely composed of 151 reproductions.

The author states that although the land surface of Melanesia, of which New Guinea is the largest island, is relatively infinitesimal, the exuberance of decorative art which has developed there is nothing short of astounding. There is a great variety of techniques and material as well as a remarkable localization of method and of style. Miss Reichard in making her study analyzed "chosen specimens within a given locality which might be supposed to typify style." "From such an analysis," she says, "partial though it might be, it was to be expected that an understanding of the general principles underlying the style of the community could be ascertained."

The anthropologist will find much of interest, although the author has not emphasized the ethnological points; but the artist, especially the designer, will undoubtedly find the work an inspiration and of great benefit.

Basic

[Concluded from page 4]

information center and would carry through each contract on a strictly professional basis—with this difference, that all work, estimates, plans, fees, and other details would be approved by the professional board of directors before execution. . . . Students would profit by actual experience with professional supervision and criticism while earning some small remuneration, and by making contacts with the home building industry in actual operation. . . .

"The educational service of the local unit would conduct a forceful and continuous publicity campaign on home design, decorating, furnishing, maintenance, budgets, remodeling, renovating, and the various arts and crafts which serve the standard of taste in the home.

"Courses of home arts for teachers in the public schools would be conducted with co-operation of professional members, and school exhibits and instruction prepared. Public classes on the home arts, based upon people's enjoyment in doing things with their hands and on the universal interest in homes, might well be organized."

Architecture is the ancient basis of the visual arts. The importance of Mr. Hanawalt's project to the taste and culture of America can hardly be overestimated.

Gloucester, Ahoy!

The old nudity gag got Gloucester, Mass., and its art colony into the "metropolitan" newspapers. The New York *Sun* printed under a two-column head an Associated Press story, saying that during "Art Week" the Chamber of Commerce, acting on the advice of Alderman Friend, had caused the removal of a nude from a window. "The subject consisted of a nude man and woman," said the *Sun*, "both recumbent, and a third figure, suggesting another woman." The artist was Ann Neumark of Boston.

And all during the week, said the dispatch, the nude-hungry citizenry marched up the street and down the street "as they gaze in other shop windows for more such exhibits," (still quoting the *Sun*).

It is "some stunt" to get a story like this into the New York newspapers.

The Associated Press and the "metropolitan" newspapers "fell" for the publicity. The hats of 20,000 American artists will be doffed in salute to Gloucester, Mass.

"London Sculpture"

The changes that have taken place in the religious and social life of the English people may be traced in the sculpture to be found in London, says Frank P. Brown in the third volume of the English Art Series, "London Sculpture" (New York; Pitman Publishing Corp.; \$2.50).

In describing the various periods of sculpture such as the Classical, Renaissance, Gothic, Tudor, Elizabethan and the subsequent forms to the twentieth century, the author takes the opportunity of pointing out the outstanding characteristics of each and brings in sculptures not in London to illustrate his points.

Together with its companion volume on "London Paintings," this book makes an excellent guide to the art treasures of London both for the visitor and the native.

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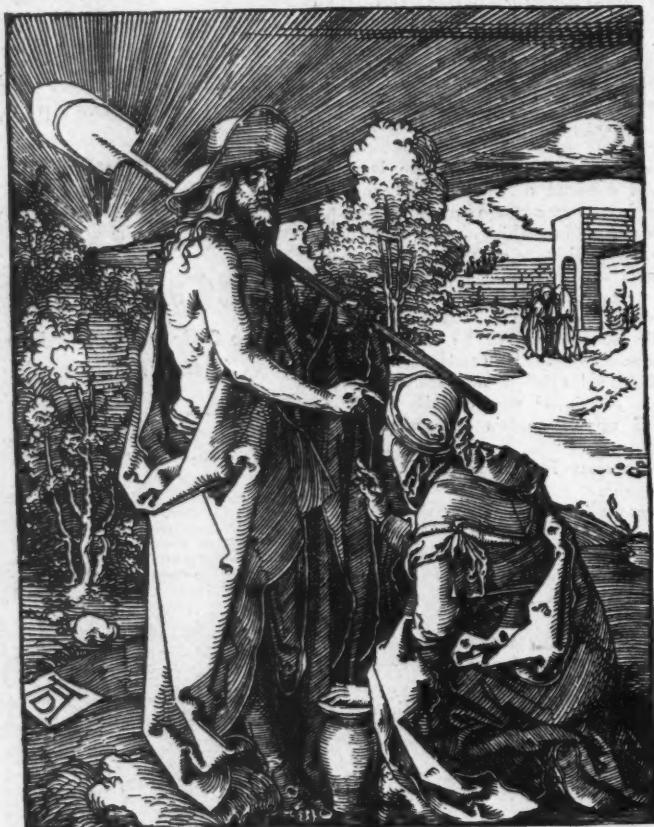
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Among the Print Makers

Metropolitan Shows Dürer as Illustrator



"Christ Appearing to the Magdalen." Woodcut by Dürer from "The Little Passion." Courtesy of Metropolitan Museum.

Dürer's work as an illustrator is thoroughly represented in the Metropolitan Museum's present exhibition in its Print Room. Besides examples from "The Apocalypse," "The Little Passion," "The Great Passion" and the "Life of the Virgin," most famous of the great German's illustrated books, his work in many of the other volumes which he embellished during the years from 1492 to 1532 may be fully studied. The only important book not represented in any way in the Metropolitan's collection is the *Elegia* of Eobanus Hessus of 1526, which contains a woodcut portrait of the author that some critics believe to be an original by Dürer.

Of the books illustrated by Dürer no less than 24, omitting different editions, are represented in the museum either in book form or by single leaves and proofs of the illustrations. Without counting duplicates, there are in this collection approximately 300 illustrations by Dürer plus 315 diagrams and pictures in three theoretical works, making a total of about 600. The theoretical works are a book on mensuration with 151 cuts, a treatise on sieges of towns with 21 cuts and a treatise on human proportions with 143 cuts.

By most people Dürer is thought of as an engraver who occasionally designed woodcuts. The fact, points out William M. Ivins, Jr., curator of prints, is that he was an illustrator who occasionally made single woodcuts and engravings. It was as an illustrator that he was best known to his contemporaries, says

Mr. Ivins, and it was through his illustrations that he exerted his greatest influence.

In 1498, Dürer, then 25 years old, published the first of his great illustrated books, his *Apocalypse*, with 15 woodcuts, at Nuremberg, in a German and a Latin edition. The year 1511 was a most important one in his career, marking the publication of a new and enlarged edition of the *Apocalypse*, and of the first editions of the "Little Passion" (37 cuts), the "Great Passion" (12 cuts), and the "Life of the Virgin" (20 cuts). Mr. Ivins makes this statement:

"In all the long history of book illustration no other artist has ever published such an important body of work in so short a time. Where everything else by Dürer to be lost, these four books would still ensure him fame and immortality in the minds of men. Their preparation extended from 1496 or 1497 to 1511 and occupied much of his time and energy during those years. Of them the Museum has only the *Apocalypse* and the *Life of the Virgin* in book form. Both are included in the exhibition. Of the *Little Passion* the Museum has a complete set of early proofs, of the *Great Passion* a complete set of the leaves and all but one subject in proof state, and fourteen proofs of the *Life of the Virgin*."

Feitelson to Hold Classes

Lorser Feitelson will reopen classes in drawing, painting and art appreciation at the Ilsley Galleries, Los Angeles, on Sept. 4.

Museum Education

[Continued from page 18]

having faith in what one actually sees can hardly be overrated. For countless generations human beings have distrusted their eyesight and taken refuge from the glare behind what may be described as the many-colored driving glasses of metaphysical and social ideas and beliefs. As a purely optical matter the image on the retina of the eye is in reverse of the object seen, but habit and reasoning have deprived us of knowledge of that fact to such an extent that we have only been able to recapture it by a series of ingenious experiments. Thus while we actually see things upside down, we know and are aware of them right end up. This habitual reversing and changing takes place all the time in our seeing and effects much more than mere optical up-ending. A man who sees John's hat and stick in his front hall will tell you that John is in his house and will believe it so thoroughly and earnestly that he will testify as to John's whereabouts. He will look at a distant tree that is obviously blue in appearance and because 'all trees are green' he will see it green. He will look at a portrait of his brother and complain because the eyes are not the same shape and size and are not exactly on the same line—and when made to look at his brother's eyes will express great (and grudging) surprise upon seeing that they are so different and so crooked.

"Sometimes these visual faiths are based upon faulty sight, sometimes upon carelessness, but most often they are based upon a long course of quite unconscious volitions and metaphysical reasonings which are so strong that the eyes' sensations are instantaneously translated into terms of thought and habit.

"Thus before people can hope to understand unfamiliar works of art, they must somehow learn or be helped to take off their habitual driving glasses so that they will be able to use their naked eyes, and then after a while they must learn or be helped to put other people's driving glasses on and off and to see through them. The first experience is very wonderful indeed, but the second is even more exciting and marvelous because it enables us to see and to understand all kinds of things that otherwise would be so strange that they would be absolutely meaningless or repugnant to us. This ability to see through other people's glasses is the greatest of all ways to sympathy with other people's ideas and problems—and without that sympathy there can be no understanding of their works of art.

"Experience has proved that a sympathetic speaker who is acquainted both with the objects in a museum and the people who come to it can help greatly to enable the unaccustomed visitor to see, first, through his own eyes and later, having found his eyes, through the spectacles of others, instead of through his prejudices, his lack of familiarity, and especially his metaphysical theories of how things really are and should be ('all trees are green'). Such a speaker can often by a mere phrase blow away a blinding smoke screen and by so doing turn an object that is merely odd or queer into a fascinating thing and transform other objects into sources of exciting adventure.

"And this possibly is the most important thing in the museum for most of its visitors—the vast and endless opportunity for adventure that it affords. While other people can cook our meals and black our shoes for us, none but ourselves can eat our dinners or have our adventures for us. If we want adventure we have got to have it ourselves, for

[Continued on page 26]

The News of Books on Art

Straight Thinking

In the last few years there has been a lot of straight talking on the subject of Modernism. This straight talking came from both sides, in the shape of books and reviews of books. Now comes a volume entitled "Thinking Straight on Modern Art" (Putnam's, New York; \$2). It is by Henry Rankin Poore, who has already written "Modern Art, Why, What and How" and various technical books on the subject of art. This author, himself a conservative artist, has achieved a reputation for liberalism in his treatment of the opposite camp.

Mr. Poore begins his book by saying: "The chief reason why thinking concerning Modern Art should be as straight as possible is because nowhere in the history of civilization's progress can be found a subject more casual in its conceptions, more perplexed in its ramifications from those conceptions or more devious in the ways of its propaganda than what is now rated as Ultra Modern Art. Although human nature may weakly resent being mystified, it as weakly permits it, out of a native curiosity to know to what extent it may be either victimized or entertained. It is lenient in that permission out of an intuitive sympathy with any agency that can successfully perform. Barnum established this thesis years ago and it is still workable. We are willing to listen to the clown and court jester since so often veritable words of wisdom are forthcoming. Modern Art has largely established itself under these conditions, and while we may smile at its follies we may find entertainment and profit in what its later day is at length producing."

It is thus that Mr. Poore sets the pace for "straight thinking." And he bolsters his argument in a footnote quoting Eugene Scribe, French critic, as follows: "As to charlatanism, everybody uses it in Paris. It is approved; it is accepted; it is current coin."

A little further on the author asks the old question, "What is art?" and gives this definition: "Art is the expression of the essential character of a subject, appealing to man's aesthetic and intellectual pleasure." He adds: "If anyone can give a better definition, let us have it."

"Academism for years," says Mr. Poore, "has been slowly moving toward greater breadth,

and consequent less detail, reserving this for those cases only where a fair judgment concludes this may strengthen the subject and claim a more convincing result. The safe and sane in modern art have recognized this budding upon the upper branches, its sap drawn from the art root, trunk and limb. They know the growth to be legitimate. They recognize its fruit.

"It is here then that the vital cleavage must now be effected between a developing modern art and what is improperly associated with it; namely, the ultra-modern phase, which in practically its whole feverish and forlorn excitations toward something new at any cost, has bequeathed little but despair to the cause of art and to the lover thereof."

Then follows a sentence two miles long, which the reader will want to peruse with the utmost attention as an exercise in keeping mentally straight:

"When the critics of art realize that they are the lone source of information to the layman concerning art in general and American art in particular, when a goodly number of them cease to swallow whole and divide the experimentalisms of the ultra output into what may be digested and what naturally turns the stomach; when they can see for instance the honest glint in Matisse and Picasso and segregate this from what is created out of a natural sense of humor or mere wayward experiment; when they will determine that distortion is the most senseless recourse which may be applied in art, and give swift burial to Modigliani and his tribe; when the little people who delve into any new possibility for a side show be duly sized up and labeled; when the writers of books on the 'masters' of modern art are content to paint their subject on a life-size instead of a heroic-size canvas; when the directors of museums appreciate the fact that the output of all artists is emphatically unlike machine-made goods and therefore shows a variable change for better or worse, and that naturally anything that happens from an artist's brush or chisel is therefore not sufficient to permanently represent him; when finally the grand division is made between modern and ultra-modern art, and the controversy has been re-edited upon a union of the Classic plus Modernism as opposed to Ultra-Modernism, the issue will at last be met with a proper alignment and peace restored to an art distracted world."

However, there is nothing involved in Mr. Poore's calculation of the ultimate effect of extremism on art: "In the great settlement of art values, the works of what the French were pleased to call the 'wild men' will doubtless be viewed in about the size of a vaccination mark as related to the whole body, an indication that in the economy of progress the virus here introduced played its effective part in checking the contagion of a formalized and stereotyped condition, and in so far it was welcome; and in that service it accomplished and completed its purpose. This is its intrinsic service. As a contribution to art values, however, one may well challenge these claimants for honors."

An idea of the scope covered by the author may be derived from the titles of the ten chapters into which he has divided his book: "Distortion of Fact," "The Subjective vs. the Objective," "The Representation of Misunderstanding," "How Shall We Judge Art?," "Vital, Living Art," "Sympathy and Sanity,"

Extra!—Fire!

On the last page of this issue of THE ART DIGEST, which was in the first "form" to be printed, will be found an account of a painting shown at Tarrytown, N. Y., entitled "The Nightmare of 1934," viciously satirizing the President of the United States, his family and his New Deal. The work was by an artist who refused to allow his identity to be known.

Now there is another chapter. On Aug. 31 a young alien, a citizen of Latvia, named John Smiukese, who had more courage perhaps but considerably less discretion than the artist, flung the contents of a bottle of varnish remover on the picture, touched a match to it and destroyed it. He quietly waited for the police, was arraigned immediately, pleaded guilty to a charge of malicious mischief and was sentenced to six months in prison. He smiled.

Said Smiukese: "I had the day off and decided that something should be done about this picture, which is disgraceful to the whole nation. This art business up here is the meanest racket in the whole country."

At first Charles A. Birch-Field, president of the Westchester Institute of Fine Arts, in charge of the exhibition, favored pressing a charge of arson against the young Latvian, but he went into consultation with "Jere Miah II" the name under which the satirical artist cloaks himself, who pleaded that leniency be shown the man who destroyed the work.

"I guess," remarked Mr. Birch-Field, "that this means that art should keep its nose out of politics."

Smiukese's troubles are not over. After he gets out of prison he will have to face a charge of being in the country illegally.

The way in which art has entered the realm of propaganda, critics have pointed out, shows the vital nature of art as a part of the social fabric.

"Modern Art a Vogue," "Why Do We Create Art?," "What Price Art?" and "Astonishment in Art."

Although not everyone may agree as to the straightness of Mr. Poore's thinking, at least his book is calculated to inspire straightness of thought.

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The above books mentioned sell at
\$4.00 each.

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A Review of the Field in Art Education

"Against Paris"

[Continued from page 9]

Chirico and Dufy abandoned all else from the time of their first success.

We know that those successes were startling and that one would have needed much perseverance to keep one's head straight. Perseverance which more mediocre painters like Goerg, Fautrier, Gromaire, Pascin, had no desire to exercise, either because they liked easy renown or because of ignorance.

Perseverance, gravity, solitude, even the lack of glory are necessary to help the great painters to remain on the road of truth. Today few painters only have had the first bad luck and finally the good luck of escaping success. Nevertheless two have passed through the narrow gate: Soutine and Utrillo.

It is not because they have for long been poor and miserable that they are greater than the others. Misfortune is not a receipt, it is a medicine. They took it well. But the destinies of Utrillo and Soutine are similar only in suffering. Their works do not resemble each other and are not of equal value, but they have both achieved texture.

Utrillo is one of those painters who transforms painting into flesh. He has chosen to "make flesh" of the stones. Stone is to Utrillo what the velvets and jewels are to Rembrandt, the white blouses to Corot, the golden flesh to Titian, the woman's breast to Renoir: The grey walls of the cathedrals, the grey walls of the Paris streets, the pink walls of Corsica—all the stones that Utrillo has looked at he has animated with a life invisible to us viewing the wall itself. Misery, sadness, old age, all that stone suffers he has made us forget. As Rembrandt changed poor glass jewelry into kingly treasure, Utrillo has made of a somber wall the wall of a palace, and on his smaller canvases a poor little provincial house seems lit by a fire at once miraculous and mad, like the room of scintillating shell at Potsdam.

And with what cleverness does Utrillo pass from a dry canvas to a heavy canvas—keeping the dry one always rich and the heavier always severe.

The eye takes pleasure in admiring at length. One can leisurely look at an Utrillo, but one can say nothing more than what is said at once: It is beautiful.

I know that all Utrillo's works are not equal, that his hand is not as firm today nor his eye as sharp as in 1912. But his production from 1908 to 1918 (narrowly set dates to be sure) will give him a place in the museum that none of the painters so admired by the public recently will be able to obtain.

Utrillo is one of the three painters whose work one could hang in the Louvre today. His paintings would not seem of the importance

of the works of the greatest masters, but could honorably compare with them, and would seem superior to many already there.

In a reverse way from Utrillo, Soutine's work is not as good at its beginning as in its maturity. Soutine when he began had two things against him: he was Slavic, he was Jewish. In the history of art one does not find very great Slavic painters (the art of the icons belonging to an absolutely different understanding of painting) and neither does one know of very great Jewish painters. The Jews who so love painting have never succeeded in creating it. (There would be many things to say on this question of the amateur as opposed to the creator. Also of a race whose tendencies are so much toward the abstract that the concrete of painting and of texture seems to forbid production. But this is not in the present subject.)

The work of Soutine after the War contained but promises, but what promises for one who could see! His landscapes and his portraits of that period were done without measure. He was painting in a lyric state which resembled madness. The subject (one can say truly) passed the limits of the frame. Such a fever was in him that it distorted his eyes to an excess. The houses left the soil, the trees were flying. He already had profound qualities in texture. As yet he had no rigor. With a temperament like his—the need of painting which threw him furiously at his canvas, his racial difficulties—it is nearly a miracle that Soutine became the painter that he is. Nevertheless he is the greatest painter of today. He is the only one of his time whose work placed by the side of Rembrandt will bear comparison.

The cause of this incomparable ascension is to be found in the comprehension that Soutine has of texture; in the excellent influence that French measure has had on his wild temperament; finally in what we call a man's genius: the secret fire which burns in him.

Soutine is an admirable painter because his eye sees justly, because his hand paints firmly and grandly, because of the texture of his painting (all illuminated and audacious), because each one of his canvases is austere, rich and luminous, because his painting, again, is flesh.

It is, in the profane, the transubstantiation which produces the most moving beauty. A painter fails if he is unable to give life to the texture of his painting through the transubstantiation of his innate strength in the otherwise dead accumulation of his colors. Soutine does so, and whoever gives life will gain posterity.

And Matisse? He is a painter whose case seems mysterious at first. He is, with Picasso, the most intelligent painter of today and one of those who understand painting best. Before a Matisse one always has the impression that the painter knows, and that he cannot attain what he would like to attain: the great texture. (From that angle, his strong admiration for Courbet is quite revealing, also is Picasso's love for Tintoretto.) Without doubt this is the secret of Matisse the painter. He

has not been able to paint as he would have wished.

Intelligent, he understood early enough his lacks, and tried to find a remedy. And as he was a great colorist (with a palette more Oriental than French) he assembled colors with a refinement, a sensitiveness difficult to equal. It is what makes his work a lovely work—not eternal in painting—imperfect because of an inner limitation of the painter, but valuable being so sagely limited to the painter's strength.

One could say somewhat the same thing about Modigliani, so much less clever and far-seeing than Matisse, but not working erroneously like the Cubists: Modigliani so full of good will, of emotion and of hope, who had no grandeur himself but knew wherein grandeur lay.

I especially insist on that inner limitation which prevents Matisse from painting in full texture because the critics have thought him to be a man who preferred not to say *all* that he had to say. But the only wish of Matisse would have been to be able to say *all*, and everything, as did Courbet.

But in the little that Matisse says, all is well said.

In front of his pictures I always regret: what a great painter he might have been.

If Matisse did not have the strength of working the texture of painting, he has, notwithstanding, found the best texture of drawing that one can see today. Not in all his drawings but in those of 1919, unfortunately little known, (published in an album under the title "Cinquante Dessins"), ten at least are complete masterpieces.

I know no one in our time who has made a drawing that can approach these, and if the museums contain equal ones they cannot possess superior ones.

Here Matisse has surpassed himself. Here he has attained true grandeur. One has just to look at these drawings. One is overcome. What a line, what volume it describes, what richness, what texture, what emotion, what humanity! And with those qualities an intelligence which controls them and ordains them all with a precision that permits animation and fills them full with a secret life.

How strange it seems: perhaps it is that these drawings are that which will assure Matisse his future renown. And they tell us so well that if he has not been a painter of texture, a complete painter, an immense painter, he has certainly been a very great man.

I have shared the errors of a period which I have denounced here. If by chance I read again this article in twenty years or so I do not doubt to find that it could be changed in the expression, but I am certain that time will give reason to the judgment these pages contain.

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A Review of the Field in Art Education

Mr. Dunn's Advice

"Art is just as real and sane as the building of bridges and as difficult as playing a violin with a flexible neck; in painting, one can not sound the 'A.' There is much about art that many people think should be taken for granted. Nothing about it should be so taken."

Thus declared Harvey Dunn, famous illustrator and member of the faculty of the Grand Central Art School, upon his return from a voyage to Nova Scotia in the little schooner, "Typhoon," manned by Mr. Dunn and four other "seamen." Mr. Dunn is extremely critical of the art work in many present day magazines. "It seems to me that there could be no better time than this for the artist to get into illustration," he says. "We need more good work in the magazines, which are generally rather dreadful things form an art viewpoint. The real reasons, however, that magazines are so lacking in this respect is that they can not get better work."

"Before one can be an illustrator, one must be an artist. A man's work will sell only in the degree that he renders service, as is the case in all channels of endeavor. The painter of a 'bad' picture cannot put a 'dishonest' treatment of his idea on canvas without betraying himself. Art of any form is a manner of expression; it is the artist's attempt to get across to the world what he feels. If a picture is good, you can tell nothing of the artist in a personal way. If a picture is bad, you can tell all about the painter. A man may lie to me and I will believe him. But let the same man paint a picture, and he cannot lie successfully—his fault is most plain."

"With my students I seek not so much to teach technical methods, which are merely tools of the craft, as to teach the student to invent his own craft—to produce the particular work upon which he is engaged in a fashion that is individualistic. The important thing is to proceed in the most direct manner possible toward a definite objective. I decry ambition in my students—ambition suggests 'something good' in the future. Let us have enthusiasm instead of ambition—enthusiasm means more; the future will take care of itself."

"If an idea is good it is truth and can be recognized as such. Therefore it is not personal in a good picture. If a person gets an idea and is not big enough to entertain it, it is not a good idea. Consequently it becomes warped in his mind, gets confused with a lot of other things, and when it comes out on canvas it is not a fundamental truth; it is wrapped up in the artist's personality. Therefore, one may know what sort of person the artist is."

Mr. Dunn holds with Edmund Greacen, president of the Grand Central School of Art, which begins its tenth year in September, that "art, mechanics and mathematics are linked together, one interdependent upon the other." "Art is like a bunion or any other growth," Mr. Dunn says. "Once it is attached to you, it is practically impossible to rid yourself of it. I believe that everyone can draw. That is merely technical. But, like in writing, not everyone who can draw has anything to 'say.' And it is what an artist has to say that makes his pictures worth while."

Mr. Dunn, a student of Howard Pyle, was during the World War one of eight leading American illustrators appointed official war artists by the United States. He worked in the battle zones, being commissioned a captain. Among his pupils who have won wide note are Dean Cornwell, Grant Reynard, Harold von Schmidt, Mario Cooper, James E. Allen, Saul Pepper and Jules Gottlieb.

The Bull Scholarships

The winners of the Charles Livingston Bull Memorial Scholarships, awarded each term by the Phoenix Art Institute, New York, to seniors from high schools or college students in competition and to students at the Institute have been announced by Lauros M. Phoenix, the director.

The scholarship in the outside competition was granted to Henrietta Gibson, 21, a graduate of the Oklahoma Agricultural and Mechanical College. Second place was awarded to Patricia Gould Wallick, 16, a graduate this year of the Bexley High School, Columbus, Ohio. Honorable mention went to Edward F. Shaefer, Jr., of York, Pa. In the Institute section the scholarship was awarded to Frank Vaughn, 19, of New Rochelle, N. Y., for his development in drawing and painting during his first year's study. Stanley Rich of Westfield, N. J., was named runner-up, and honorable mention went to Josephine Meininger of Denver, Colo. Bettina Steinke of New Rochelle, who was considered ineligible because of previous awards, did such excellent work that the faculty-jury presented her with a free class in mural painting or portraiture.

Toledo Officers

William A. Gosline, Jr., has been elected president of the Toledo Museum of Art, succeeding Arthur J. Secor, who is relieved at his own request. Other officers designated are: Arthur J. Secor, chairman of the board; Mrs. Edward Drummond Libbey, first vice-president; James Bentley, second vice-president; Irving E. Macomber, secretary; and C. Justus Wilcox, treasurer.

The new president has been for years a vice-president of the museum. He was closely associated with the founder, Edward Drummond Libbey, and with the first director, George W. Stevens, in the development of this institution. The election of Mr. Gosline, according to Blake-More Godwin, director, involves no change in the museum's policy.

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Perry Dead at 78

Walter Scott Perry, for many years director of the School of Fine Arts at Pratt Institute, died on August 23 in his 78th year. When he resigned in 1928, Mr. Perry had been with Pratt Institute for 21 years, having been the first person the late Charles Pratt called to assist him in founding the institution. Besides serving as director of Pratt, Mr. Perry traveled and studied extensively in Europe, Japan, India, China, and Egypt and was well known as a lecturer.

"When Mr. Perry became connected with Pratt Institute," says the New York Times, "art education in this country was in its infancy, and he played an important part in bringing it to its present high standard." He opened the first class of twelve students at Pratt in October, 1887, and remained to see the institution grow to an enrollment of 4,000, of whom 1,500 attended the classes in his division. Aside from his duties as administrator, Mr. Perry gave illustrated lectures and courses on the history of architecture, sculpture, painting and design.

Mr. Perry engaged in a multiplicity of activities outside the walls of Pratt. He was one of the members of the board of regents in charge of the organization of the American Federation of Arts, which today has more than 200 chapters in the United States. He was also a charter and life member of the National Arts Club.

Jacovleff's Bow

An exhibition of drawings by Alexandre Jacovleff at the Museum of Fine Arts introduces to Boston the newly appointed director of drawing and painting at the School of the Museum of Fine Arts. The exhibition, being held in the room of recent accessions until Sept. 30, includes some of Jacovleff's best known work—his series of Chinese portrait studies made on his trip through China in 1917-19, and paintings done in Africa somewhat later, when he was associated with the Citroen Expedition.

The drawings, thirty in number, are in red and black crayon, a medium over which Jacovleff has absolute control. In them is found the distinguishing feature of his art, his power of line. With a few bold strokes, he outlines a head, an arm, or a piece of drapery. This element of draughtsmanship is the result of his early training in the Russian Academy, and his later connection with the famous art group known as "Mir Isskusstva" (World of Art). This society, to which some of the most famous names in modern Russian art belonged, laid great stress on fine drawing and composition.

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there is no way of having it both second-hand and real. Thus no one, not even the ablest instructor or writer, can give us the adventure of art. The instructor can help us in many ways, can give us hints and advice, can encourage us to go into the water and try to swim, give us heart when we are afraid or uncomfortable, coach us in our stroke, and make us take that dive again and again until we can do it easily and without doing belly-flops. But no one, no matter how much he has been told or how much he has read, can know the delicious rush of air and water along his body that welcomes the diver in his plunge, until he has actually experienced it himself. All first-hand knowledge is thus the result of a personal adventure, and frequently there is no way of distinguishing between the knowledge and the adventure because they are inseparably one and the same. Knowledge of this kind cannot be learned by rote or understood by recipe, for, as everyone knows, the surest way to rob adventure of its adventureousness is to reduce it to formulae and certainty of outcome. The poll parrot lives in a cage and its talk is wearisome and meaningless.

"Because of all this, popular educational work in a museum consists in largest measure not in book learning or the doing of sums or the memorizing of names, as in school, but in helping people to see and through seeing to make the acquaintance of works of art. Making the acquaintance of a work of art is not the same as seeing it. It is much like making the acquaintance of another man or woman, perhaps even more like making the acquaintance of a shy child. No one, not even the most learned or the most sympathetic person in the world, can do more than bring two people together, or, in the world of social intercourse, introduce them to one another. Intimate acquaintance between them, and especially deep friendship with all its understanding, is something that somehow those two people must accomplish for themselves. This, however, does not mean that there is no such thing as a technique of making friends, especially with shy and silent children. The rules of this technique consist chiefly of advice about things not to do.

"Thus if we would know a work of art, whether or not we ultimately like it, we must not, in the beginning, take an unfriendly or intolerant attitude toward it. Like a timid child a work of art rarely talks to the person who flusters or blusters at it, and even more rarely does it talk to the person who starts the conversation by making personal remarks. Neither a child nor a work of art talks very much to the person who wants to do all the talking, especially to a person who regards it as an opportunity or an excuse for 'showing off.' The person who coos, or basks, or who simply has to rearrange the small boy's tie and clean his ears and set him to doing something other than the thing he is actually about, is apt to remain in as deep ignorance of a work of art as of a small boy—and for the same reasons. Did not Goethe once remark that if you would know how cherries taste you must ask the birds and the little children? The only way of getting a work of art to surrender to you is first to surrender yourself to it, which is little more than a variation to the ancient adage that whosoever would find himself must first lose himself. As one remembers the final work in the wisest

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MISS AGNES MAYO, Secretary

of all books about fishing, it was the behest
of the greatest of all fishermen for souls 'that
ye study and be quiet.' Little advice of greater
value can be given to the person who would
know works of art.

"There is much talk in the world about
taste and the necessity of inculcating good
taste. If we think it out carefully we cannot
help discovering that when a person has
actually learned to see and, trusting the evidence
of his sight, to see through the sight
of others, he has no call to think about taste,
either good or bad. If, as maintained above,
acquaintance with art is only to be obtained
as a wholly personal and very great adventure,
taste falls completely out of the picture—for
it is impossible to think of a great adventure
as being in good or bad or any other kind
of taste.

"Thus the person who undertakes to tell
another what he should experience in the
presence of a work of art, so far from illuminating
it, hides it under his cloak. The man
or woman who takes another's word for the
personal value to him or her of a work of art
should remember another of Halifax's remarks
—that 'Men who borrow their Opinions can
never repay their debts.'"

"Lafayette" Loaned to France

As a return courtesy for the loan of Whistler's
"Mother," the famous Morse portrait of
Lafayette has gone to Paris to be shown at the
Lafayette Centenary Exhibition. This commemoration
is one of several taking place both
in France and America.

The portrait is larger than life-size and was
painted in Washington by special order of
the City of New York during Lafayette's last
visit to America in 1825. It shows the General
in his late years silhouetted against a
brilliant sunset, symbolizing the glory of the
evening of the French hero's life. Three pedestals
stand on the right of the figure, two holding
busts of Washington and Franklin, the
third, according to legend, awaiting a bust of
Lafayette.

Samuel F. B. Morse, who painted the portrait,
was responsible for the first daguerreotype
portrait of a human being and was also
the inventor of the telegraph. An outstanding
figure, he combined the artistic and the scientific
to an unusual degree.

Water Color Annual Announced

Announcement has been made of the sixty-
eighth annual exhibition of the American Water
Color Society, which will be held at the galleries
of the Fine Arts Society, New York,
from Oct. 26 to Nov. 18, inclusive. Full particulars
concerning entries may be had by
addressing the society at 215 West 57th, St.,
New York.

Opportunity

Reports have reached THE ART DIGEST
from the summer art schools that enrollment
this season has beaten all records,
but that the periods of enrollment have
been shorter. This proves that, though
students may be short of funds, there is
a greater interest in art instruction than
ever before.

This being true, the winter art schools
should place themselves in a position to
take advantage of this unprecedented interest.
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to be the best medium for art school announcements,
and it would like to quote
advertising rates to all the directors.

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LA JOLLA, CAL.
La Jolla Art Association—Sept.: Oils, Maud A. Rice.

DEL MONTE, CAL.
Del Monte Art Gallery—Sept.: Paintings by Maurice Del Mue.

LOS ANGELES, CAL.
Foundation of Western Art—Sept.: Second Regional Group Exhibit (San Diego); Second annual exhibit of California prints and etchings. **Public Library**—Sept.: Sculpture and how it is made, Los Angeles Art Association.

SAN DIEGO, CAL.
Fine Arts Gallery—To Sept. 16: 8th Annual Southern California Art Exhibition. Sept. 15-Oct. 15: "History of Man," sculptures by Malvina Hoffman.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—To Oct. 1: French paintings lent from the Louvre.

WASHINGTON, D. C.
Arts Club of Washington—Summer: Annual exhibition by members. **National Gallery** (Freer Building)—Sept.: American and Oriental art. **National Gallery** (Natural History Building)—Sept.: Ralph Crass Johnson collection; Harriet Lane Johnston collection; John Gellatly collection; John Pell collection.

CHICAGO, ILL.
Art Institute of Chicago—To Nov. 1: Century of Progress Art Exhibition; Print Exhibition for a Century of Progress, 1934. **Carson Pirie Scott & Co.**—Sept.: Paintings by famous American artists; old paintings and antiques from England and France. **Chicago Galleries Association**—Summer: Annual exhibition by members.

NASHVILLE, IND.
Brown County Art Gallery—To Nov. 15: Paintings by members of Brown County Art Gallery Association.

RICHMOND, IND.
Art Association of Richmond—Summer: Permanent collections.

DES MOINES, IA.
Des Moines Art Association—Sept.: Drawings by Grant Wood; drawings by P. W. A. P. artists for murals for Des Moines Public Library.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—Sept.: Water color drawings of native Louisiana plants by Caroline Dornon.

OGUNQUIT, ME.
Ogunquit Art Association—To Sept. 15: Oils, water colors, prints by members.

BALTIMORE, MD.
Baltimore Museum of Art—Sept.: Cone collection of modern art; French drawings of 19th and 20th centuries; paintings and Barye water colors from Lucas collection. **Maryland Institute**—Sept.: Work by Night School students.

HAGERSTOWN, MD.
Washington County Museum of Art—Sept.: Singer collection of paintings by American and foreign artists.

BOSTON, MASS.
Museum of Fine Arts—Sept.: Drawings by Alex-

andre Jacovleff; permanent collections; prints by old and modern masters.

GLOUCESTER, MASS.
Gloucester Society of Artists—To Sept. 16: Second Summer Exhibit.

HINGHAM CENTER, MASS.
Print Corner—To Sept. 15: Seventh annual exhibit of work by regular exhibitors.

NORTHAMPTON, MASS.
Smith College Museum of Art—Summer: American paintings; French paintings; German water colors.

PITTSFIELD, MASS.
Berkshire Museum—To Sept. 23: Members of Pittsfield Art League.

SPRINGFIELD, MASS.
George Walter Vincent Smith Art Gallery—Summer: Permanent collections.

ST. LOUIS, MO.
City Art Museum—To Sept. 15: American water colors. Sept. 15-Oct. 30: American oils.

MANCHESTER, N. H.
Currier Gallery of Art—Sept.: Paintings and sculpture by American artists; Polish prints.

TRENTON, N. J.
New Jersey State Museum—Summer: Arts and crafts by members, New Jersey State Federation of Women's Clubs.

NEWARK, N. J.
Newark Museum—Sept.: Modern American paintings; Jaehne collection of Japanese Netsuke; arms and armor; paintings and sculpture from permanent collections.

TRENTON, N. J.
New Jersey State Museum—Summer: Arts and crafts by members, New Jersey State Federation of Women's Clubs.

TAOS, N. M.
Heptagon Gallery—Sept.: Work of Emil Bistram, Dorothy Brett, Andrew Dasburg, Victor Higgins, Eleanora Kissel, Ward Lockwood.

ALBANY, N. Y.
Albany Institute of History and Art—To Oct. 15: Work of Walter Launt Palmer. To Oct. 31: Early American glass bottles, lent by Mrs. Edward N. Waterman.

BUFFALO, N. Y.
Albright Art Gallery—Sept.: Permanent collections.

NEW YORK, N. Y.
Metropolitan Museum of Art (5th Ave. & 82nd St.)—To Sept. 30: Landscape painting. To Sept. 24: Lace and embroidered aprons of the 16th, 17th, and 18th centuries. **Argent Galleries** (42 West 57th)—Summer: Exhibit by members of National Association of Women Painters & Sculptors. **Art Students League** (215 West 57th)—Summer: Work of Robert Brackman, George B. Bridgman, Stuart Eldredge, Morris Kantor, F. Luis Mora, Harry Sternberg. **Brunner Gallery** (55 West 57th)—Summer: Paintings and sculpture by old masters. **Carnegie Hall Art Gallery** (154 West 57th)—Summer show. **Ralph M. Chait** (600 Madison)—Summer: Selected examples of Oriental art. **Leonard Clayton Gallery** (108 East 57th)—Summer show; paintings and etchings by Childe Hassam. **Cronyn & Lowndes Gallery** (Rockefeller Center)—To Sept. 30: Contemporary American art. **Dunand-Ruel Gallery** (12 East 57th)—Summer: Selected French paintings. **Ehrlich-Newhouse Galleries** (578 Madison Ave.)—Sept.: Old Masters and contemporary art. **Feragil Galleries** (63 East 57th)—Summer exhibit of paintings by Homer, Ryder, Bredin, Luks, Hopper, Lucioni, Curry, Benton, Wood, Sample, etc.; garden sculpture. **Grand Central Art Galleries** (15 Vanderbilt Ave.)—To November: Annual Founders Show. **Jacob Hirsch** (30 West 54th)—Sept.: Exhibition of fine works of art, Egyptian, Greek, Roman, Medieval and Renaissance. **Frederick Keppel & Co.** (16 East 57th)—Summer: "Modern Classic Etchings." **John Levy Galleries** (1 East 57th)—Summer: Selected group of Old Master paintings. **Macbeth Gallery** (15 East 57th)—Sept.: General exhibition of American paintings; paintings, Jonas Lie. **Metropolitan Galleries** (730 Fifth Ave.)—Summer: Paintings by Old Masters; portraits by American artists. **Milch Galleries** (108 West 57th)—Sept.: Selected American paintings. **Museum of Modern Art** (11 West 53rd)—Sept.: Bliss collection; permanent collections; new acquisitions. **National Arts Club** (119 East 19th)—To Oct. 1: Paintings from permanent collections. **Public Library** (42nd St. & 5th Ave.)—To Nov. 30: Prints and drawings for prints. **Salmagundi Club** (47 Fifth Ave.)—To Oct. 12: Annual Summer Show. **Schultze Galleries** (142 Fulton St.)—Permanent: Exhibition of art by American and foreign artists. **Jacques Seligmann** (3 East 51st)—Summer: Contemporary American artists; old masters. **E. & A. Silberman** (32 East 57th)—Summer: Old masters and objects of art. **Uptown Gallery** (249 West End Ave.)—To Sept. 17: American Moderns. **Weyhe Gallery** (794 Lexington Ave.)—Summer: Graphic art by American and foreign artists; drawings and water colors.

SYRACUSE, N. Y.
Museum of Fine Arts—To Oct. 1: Permanent collections; American paintings.

YONKERS, N. Y.
Yonkers Museum—To Sept. 3: Summer exhibit of Yonkers Art Association. Oct. 14-Nov. 8: Jewish Ceremonials Exhibit.

COLUMBUS, O.
Columbus Gallery of Fine Arts—Sept.: Annual exhibit by students of Columbus Art School; Chinese textiles and objects of art.

BUCK HILL FALLS, PA.
Buck Hill Art Association—To Sept. 15: Pennsylvania landscape artists—Garber, Redfield, Yates. To Sept. 10: Thumb Box Sketches.

PHILADELPHIA, PA.
Pennsylvania Museum of Art—To Sept. 17: Russian art. **Philadelphia Art Alliance**—Sept.: Exhibit by members of Alliance. Sept. 17-Oct. 1: Photographs, Elizabeth K. Hibba.

PITTSBURGH, PA.
Carnegie Institute—Oct. 18-Dec. 9: 1934 International Exhibition of Paintings.

MEMPHIS, TENN.
Brooks Memorial Art Gallery—Sept.: First Tennessee No-Jury Show.

DALLAS, TEX.
Dallas Museum of Fine Arts—Summer: Charles Atwell collection of Chinese snuff boxes; permanent collections.

FORT WORTH, TEX.
Fort Worth Museum of Art—To Oct. 1: Permanent collections.

MANCHESTER, VT.
Burr & Burton Seminary—To Sept. 5: Annual exhibition of Southern Vermont artists.

SEATTLE, WASH.
Seattle Art Museum—To Sept. 30: Wilfred Davis collection of modern prints, drawings and paintings; Stowitts "Fay-Yen-Fah" collection; paintings, Earl Field; American paintings and sculpture; permanent collection of Oriental art.

MILWAUKEE, WIS.
Milwaukee Art Institute—Sept.: Paintings by Glenn Mitchell; etchings by R. Adams, Paul Hammermith.

OSHKOSH, WIS.
Oshkosh Public Museum—Sept.: Water colors by George Runge.

Pioneer Functionalist Dies

Dr. H. P. Berlage, noted Dutch architect who was acclaimed as one of the pioneer leaders of the modernists, died at The Hague, August 12. He was 78 years old. Dr. Berlage's most important work is the Amsterdam Stock Exchange, which, completed in 1904, aroused a storm of criticism throughout Europe because of its revolutionary design. After the protests had died down, the architect published a statement of his creed which in its way was almost as startling to that era. In it he declared that "the dominant note of modern architecture lay in the harmony of the structural masses evolved with regard to the purposes for which the building was intended," to quote the *New York Sun*. This later became known as "functionalism."

It was Dr. Berlage's belief that every form and ornamentation that did not result directly from the structure itself should be eliminated—a far cry from the majority of buildings then being erected both in Europe and America. Many curved lines in his structures were abolished, and squares and cubes gave the main line to the building.

Buck Hill Purchase Prize

As a result of the ballots cast by members of the Buck Hill (Pa.) Art Association for the "1934 Purchase Prize Canvas," Victor C. Anderson's "Sunday Afternoon" has been bought by the association for its permanent collection. In 1933 the association voted this honor to the late Franklin DeHaven for his "Woodland Monarch" and in addition purchased "Opalescence" by Cullen Yates.

Among the other canvases which found buyers at this year's show are: "Morning Light—Coachella Desert" by Alfred R. Mitchell, to A. D. Wolff, Jr.; "In Old Delft, Holland" by Charles P. Gruppe, to Mrs. Clarence V. Roberts; "Cragmoor Inn Garden" by Charles C. Curran, to Vernon B. Miller.

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What Price Beauty?

An article entitled "Art and the Ad Man" in *The Nation* by James Rorty establishes a new viewpoint on selling beauty by advertising. Mr. Rorty presents the ad man's angle. "For some reason," he wrote, "it is thought necessary for the ad man not merely to sell the idea of beauty but to sell beauty beautifully. It is contended that an attractively designed toilet seat is more effective than an ugly advertisement of the same object. But this has never been proved conclusively. On the contrary, there are many examples of very ugly advertising which has been exceptionally effective. Yet the desire for beauty in advertising is inextinguishable and has more or less had its way."

"Has the effectiveness of advertising increased proportionately? On the contrary, it has decreased, and one of the factors in this decline is undoubtedly the increased cost of producing this economically superfluous beauty in advertising. There is, of course, a recognized and demonstrated commercial justification for using expensive 'art' and expensive typography in the advertising of certain luxury products such as perfumes, de luxe motor cars, and the like. The principle is that of 'conspicuous waste,' used to create an ambience, a prestige, for the product which will lift it above the rational level of price competition. But as many hard-boiled professionals have often protested, beauty has been permitted to run hog-wild in contemporary advertising practice. Carroll Rheinstrom estimates that 90 per cent of current advertising is waste because of the ad man's pre-occupation with his techniques to the exclusion of practical economic considerations."

"Advertising today is often inefficient precisely because it is far better designed and written than it needs to be; certainly it costs far more to produce than it ought to cost. Part of the explanation, I think, lies in a private impurity of the advertising craftsman; he is more interested in beauty than he is in selling. For him the advertisement is a thing in itself. Highly developed craftsmanship in the graphic arts and in writing, enormous expenditures of mechanical skill are deposited at the shrine not of Mammon but of Beauty. And all pretty much in vain. The art isn't really art. The writing isn't really writing. And frequently the worst 'art' and the worst 'writing' sell products better than the best art and the best writing. The explanation of this curious phenomenon may well be that advertising, since it doesn't make sense in economic, social, or human terms, jumps right through the looking-glass and becomes a thing in itself!"

"Ostensibly these craftsmen are employed to write words and draw lines that will persuade their fellow-man to buy certain branded cigarettes, soaps, tooth pastes, and gadgets. But do these artists really give a whoop about these gadgets and gables or whether people buy them or not? Did I, when I was a member in good standing of the profession? Never a whoop or a whisper. What I cared about was my craft, and that is what every genuine craftsman cares about—that and nothing else. Each piece of copy was a thing in itself. I did a workman-like job, not for dear old Heinz, or Himmelschlüssel, or Rockefeller, or whomever I was serving indirectly, but for myself; because it was pleasant to do a competent job and unpleasant to do a slovenly job."

With the depression advertising appropriations were cut, and then, continued Mr. Rorty, "the whole structure of the industry began to sideslip and sway."

League Dept.

[Concluded from page 31]

Ore., who has conducted successfully several Fine Arts Weeks, writes to say that she has received many letters of appreciation and co-operation.

Mrs. Franklin D. Roosevelt writes: "I am very much interested in anything which is being done for artists and wish you every success."

Governor J. L. Meier of Oregon: "I shall be glad to express my approval of National Fine Arts Weeks in a statement to the press about the first of November."

Mrs. Saidie Orr Dunbar, Recording Secretary, General Federation of Women's Clubs writes: "The cause of advancing an appreciation of American art through National Fine Arts Week will have my earnest support."

Mrs. William Sherman Nicholson, Oregon State President, General Federation of Women's Clubs: "As you know I am very much interested in the fine arts—and you may depend upon my assistance to make it a success."

Mrs. Olin J. Hosford, President, Portland City Federation: "I am very enthusiastic over the preparation of National Fine Arts Week and pledge you every assistance and support."

These are only a few of the expressions of approval of the project and the American Artists Professional League working with the General Federation of Women's Clubs will undoubtedly achieve a very successful undertaking.

Oil paintings by Mr. Ballard Williams and Mr. Wilford Conrow will be presented at the annual meeting in January to State and Local American Artists Professional League leaders who are most successful in increasing the League's membership and whose reports show the best work done for American art. For particulars write to the editor of this department.

A Sculptured Gravestone

A sculptured gravestone has been acquired by the City Art Museum of St. Louis from the collection of Count Erbach at Lucerne, Switzerland. The gravestone, designed to serve as a memorial for two persons, is unusual in that it bears the effigies of a brother and sister, instead of a husband and wife customarily represented on double monuments. The monument is that of Elisabeth von Erbach, who died in 1368, and her brother Ulrich, who died in 1369.

Both died at an early age, and their effigies gain further interest by reason of the youth of the subjects, in sharp contrast to the maturity of the stern mail-clad warriors and austere matrons depicted on the great majority of early tomb plaques.

An unusual feature of the costumes is found in the long streamers which hang from the elbows. These were considered in 1368 as one of the marks of elegant attire, as were also the pointed shoes and the short-sleeved jackets. Elisabeth stands on a dog, and her brother upon a lion, a familiar convention of mediaeval monuments. The ornamental girdle which the young man wears instead of a sword is a sign that he is not yet capable of bearing arms.

In the naturalistic rendition of the two figures and the lifelike sway of the bodies, the work shows a well developed Gothic style, but one which remains quite simple and unaffected in its modeling of form and drapery. The monument is of red sandstone, worked in low relief.

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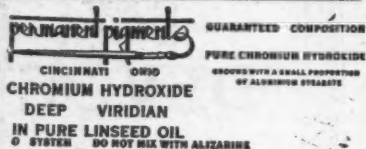
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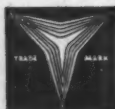
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WOMEN'S ACTIVITIES

National Director: Florence Topping Green,
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AMERICAN ART AND THE WOMEN OF AMERICA

THE SCHOOLS AND ART

At this season of the year when the schools
are opening, it is time to do a little research
work in your own town, in order to find out
whether your school board has cut art in-
struction, and, if it is continued, how is it
taught, what materials are being used.

Dr. Cizek of Vienna, is one of the great
pioneers in art study for children. His work
in assisting the child in art instruction and
appreciation is of interest because the future
of the culture of the country depends on the
self-expression of the coming race. American
art teachers will be glad to know that the
Austrian Red Cross has issued sets of post-
cards on which are reproductions of the work
of young children in his art classes.

The writer was privileged, in 1929, to hear
Dr. Cizek speak about his methods and to see
the results in a large exhibition in Prague
during the International Art Congress. The
work was strikingly original and the color
brilliant. His theory is that creative work
should go hand in hand with instruction in
grammar, reading and composition and that
color is a valuable means of expression. He
does not interfere with the charm of childish
ideas but directs them in the representation of
space and the construction of shadows. They
learn the appreciation of color at a very early
age. Very often young children far exceed the
experienced designed in the beauty of their
color schemes.

Van Deering Perrine is doing work very
similar to that of Dr. Cizek, here in America.
His plans so interested Mrs. Roosevelt that she
invited him to go to the White House to
explain his theories on child art. His idea is
to give encouragement, not instruction, to the
children; he helps them to express themselves,
does not fill them full of technique, with the
result that the work of these children is dis-
tinctly above the average. When the time
comes for serious work they are ready for it.

CAREFUL!

Apropos of the proposed Under-Secretary-
ship of Art in Washington, Mr. Charles Vezin
made the following remark: "In my opinion
it would have to be handled very carefully or
it would be a calamity; it would have to be
safeguarded against the clique that is trying
to Tammanyize art, who would use it as a
political prize. What a chance there would be
for a debauch to influence the policy of mu-
seums, the character of statues, parks and the
decoration of public buildings."

MARK TWAIN CENTENNIAL

One of our members, Mr. Frank A. Nanki-
well, whose "Indian Portrait Head" is in the
Museum of the American Indian, writes to say
that in connection with the coming Samuel
Langhorne Clemens Centennial, he is offering
gratis to museums, art colleges or schools a
copy of his recently finished mezzotint of
Twain. He says this offer is limited to an-
nounced exhibitions of "Twainiana" and is cal-
culated to help develop national interest in
having Postmaster General Farley avoid a

repetition of his mutilation of American art in
the event Twain is honored by a commemora-
tive postal issue.

Mr. Nankiwell is preparing a lecture demon-
stration on etchings the making of mezzotints

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at which Miss Ida B. Judd, founder and president of the Mark Twain Association will speak on the Twain Centennial. She is an authority on the subject. This would be followed by a two-reel film on the making of an etching, and the quick printing of an etched plate, on a small portable hand press, before the audience.

Club women who are arranging art and literature days will find this a very complete program, merging as it does American interests in art and literature.

ASBURY PARK EXHIBITION

An art exhibition is being held during the early part of September in the Asbury Park, N. J., Hall of Nations Gallery. Mr. W. Earle Hopper, one of Mr. Harry Raul's local chapter chairmen of the A. A. P. L. is in charge. Nationally known artists were invited to exhibit and attend the preview and ball on August 28. This affair was the social bright light of the summer and several hundred people were present. Mayor and Mrs. Sherman Dennis headed the reception committee which was composed of the officers of the Asbury Park Society of Fine Arts.

The paintings in the two galleries are full of beauty and color and the subjects are varied and interesting. Among the artists exhibiting are several painters from New Hope, Pa. Landscapes by E. W. Redfield, Daniel Garber, W. L. Lathrop and John Folinsbee are particularly fine. Miss Ardeth Potts, Mr. Earle Hopper and Mr. E. A. Davis comprise the committee. A popular prize of \$50 will be given to the painting receiving the most votes.

AN APOLOGY TO ARTISTS

Dorothy Wemple, state art chairman of the New Jersey State Federation of Women's Clubs writes as follows:

"It is always a great disappointment to find so little attention given by the press to the co-operation of our artists with the clubwomen in New Jersey. The Penny Art Fund, inaugurated by Mrs. Alvoni Allen, gives the New Jersey State Federation a yearly sum for the purchase of art prizes. These prizes are presented to the clubs outstanding in their encouragement and support of American art. The artists do more than their share by making it possible to acquire fine examples of their work with the money collected through the Penny Art Fund. So far, so good. The publicity—or lack of it—is the discouraging anti-climax in this yearly partnership.

"At the annual convention of the State Federation the art prizes, always the work of well

known New Jersey artists, are presented. There are usually four or more, each worth from \$100 to \$600 and sometimes of even greater value. The press gives a garbled account of this event, placed in an inconspicuous position, while a table-setting contest for which \$25 in cash is presented, receives a head line!

"Would a frank statement in dollars and cents give art a greater news value and place this work in a better position in the press notices?

"Instead of emphasizing the names of the artists, perhaps the publicity should be focused on the cash value of their work. For instance: 'Such a work of art, valued at so much, by so-and-so was won by such-and-such a club.' The aggregate in value of all prizes given might then be headlined.

"There may be some other way to change this seeming indifference of the press, which is not just to the artists who have made sacrifices nor to the clubs, which deserve more conspicuous mention for having achieved a prize-winning standard. Their work has consisted of arranging exhibitions and promoting sales. They have bought art for their clubhouses, given it for prizes, and fostered interest and sales among their members and in their communities. Won't artists please offer suggestions for solving this problem?

"Until that time comes when the Penny Art Fund will have grown up—that is, attained one hundred per cent support from all clubs in New Jersey—and will then be able to offer full market value for the art prizes, it is only fair that the generous co-operation of our artists, so indispensable to us now, should receive, in appreciative recognition, the publicity it deserves."

NATIONAL FINE ARTS WEEK

A National Fine Arts Week, Nov. 5 to 12, has been launched by the National Executive Committee of the American Artists' Professional League. This is designed to bring American art to the people and to bring the people of America to art, to encourage the artists and to purchase their work, to bring before the people the comprehensive scope of the varied art activities within each community by means of exhibitions of American art (paintings, sculpture, architectural renderings, etchings, lithographs), talks on American art and artists, and displays of photographs of historic buildings, monuments, scenes of local interest and fine bits of architecture in each community.

Mrs. Harold Dickson Marsh of Portland,
[Continued on page 29]

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Brooklyn Museum Will Now Greet Visitors With a New Face



Park Department Plan for Landscaping and Improving the Brooklyn Museum.

Through the co-operation of C. W. A. and the New York Park Department, the Brooklyn Museum is having its face lifted and some extensive internal improvements made. The institution will soon have a new and monumental front entrance on street level, instead of the present steps which now lead up in an antiquated manner from the sidewalk to what is actually the third floor. The visitor will walk directly into an imposing entrance hall hung with tapestries. This "new" entrance hall will be reconstructed from the old auditorium, with its sloping floor and gallery eliminated. There will be five ornamental doors to admit visitors.

Says Philip N. Youtz, the director: "In

front of the entrance will be a level lawn making a dignified approach to the museum. At the side of the semicircular drive will be ample parking space for cars. The sidewalk will follow the curve of the drive, without crossing it, directly to the entrances.

"As the five new entrances have been located between the existing piers beneath the columns, no structural change in the building has been necessary. The space under the portico will make a convenient entry from which the visitor will pass immediately into an impressive hall sixty-six feet wide, ninety feet long and twenty-five feet high. It seemed wisest to give up the old auditorium because the columns seriously interfered with a view of the stage and because

the exit facilities were inadequate and there appeared to be no way of correcting these difficulties.

"The entrance hall has been carefully designed to make a favorable first impression on the museum visitor. Its walls will be treated very simply so as to make them suitable backgrounds for tapestries. Because of its size it will be an excellent place for sculpture."

These and the other alterations, adds Mr. Youtz, will not only make the museum adequate for its present attendance of 1,000,000 a year, but allow facilities for many times that number. The time has come, however, when the museum must consider adding to its building to accommodate further collections.

Ancient America

Mayan, Peruvian and Aztec art, the life and culture of the most ancient civilization on the American continent, will appear for the first time in a university art curriculum at New York University this year, according to an announcement by Prof. Walter W. S. Cook, chairman of the university's Graduate Committee on the Fine Arts. It is a course that has great potentialities.

Dr. Herbert J. Spinden, curator of primitive and prehistoric art at the Brooklyn Museum, is now in Central America collecting material for the lectures, which will be given at the Metropolitan Museum with field trips to the collections of the American Museum of Natural History and the Brooklyn Museum. The course will begin Sept. 28. Dr. Cook states that although the art of the ancient American nations had been studied in several southwestern universities, the subject had always been approached from an ethnological or anthropological viewpoint rather than the artistic.

"It is only within the past few years that we have come to a realization of the artistic value of the pre-Spanish Central American monuments," says Dr. Cook. "Courses in early American art have heretofore been concerned with the Colonial period and no previous attempt has been made to present a course of study on the American art which existed long before America itself was 'discovered.' Of late years, designers have drawn frequently upon the elements of Mayan and Aztec art for their 'modern' decorations with excellent results. A better acquaintanceship of these ancient arts will undoubtedly result in a wider adaptation of their essentials in modern conditions."

Examining Sculpture

With the object of showing how Los Angeles sculpture, in parks and public buildings, was created, the Los Angeles Art Association has planned its first plastic art exhibit. The exhibition is to be held in the gallery and court of the Public Library during September under the auspices of the association's sculpture committee—Merrell Gage, chairman; George Stanley, vice chairman; Jason Herron, secretary. The Los Angeles Civic Arts Committee, Allen McL. Bennett, chairman, Evelyn Nunn Miller, secretary, is co-operating.

The public will have an opportunity to see preliminary sculpture sketches, designs, models and casts showing how various public monuments were created from the idea to the finished work. In this way each piece of worthwhile public sculpture in the community will become a part of this exhibit, pointing out the enjoyment and advantages of fine sculpture as a civic asset. A series of lectures is planned.

EVELYN MARIE STUART SAYS:

The Chicago collectors who paid \$50,000 for Seurat's "Sunday Afternoon on the Grand Jatte," now valued at half a million, probably wouldn't have purchased a better picture of a Sunday afternoon in Lincoln Park or Jackson Park at any price. Somebody ought to endow a "local room" in every American art museum. And speaking of that, how many good pictures have you ever seen even of the sidewalks of New York? The metropolis has long intrigued writers, but no one except the Midwestern buyers seems to be much interested in paintings of the town.

The Hand That Fed

An example of a former PWAP worker biting the hand that had fed him has stirred up considerable excitement in Tarrytown, N. Y., where the Westchester Institute of Fine Arts has placed on exhibition a savage mural, by an anonymous artist, bitterly satirizing President Roosevelt, his family, his personal affairs and all phases of his New Deal. The artist, who signed himself "Jere Miah II," calls his painting "The Nightmare of 1934." "I don't dare let my name be made known," he explained to the press through a friend.

In the painting, President Roosevelt is shown, top center, with one hand holding a fishing pole and the other entangled in a maze of microphones. Mrs. Roosevelt, near him, is dropping a mass of papers while on a table are two dolls throwing dolls of the opposite sex in a waste basket—meant to symbolize the divorces in the Roosevelt family. Flanking the President are gargoyles, representing the "brain-trust," dropping money to silk-hatted pigs. Other incidents show Secretary Wallace strangling Ceres, Goddess of Agriculture; a tax collector stripping the citizen down to his shirt; Secretary Morgenthau juggling the coinage; Postmaster Farley standing on a down-trodden mailman and scattering appointments to the four winds. Vultures are substituted for the Blue Eagle.

According to the New York Times several offers to buy the picture have been made, the best of which being \$3,000 from a Wall Street man who "thought it might make an appropriate gift to the Congressional Library." No offer has as yet come from the newly formed Liberty League. At last report an admission of 25 cents was being charged to see "The Nightmare of 1934," the receipts to finance a sequel by "Mr. Miah."

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